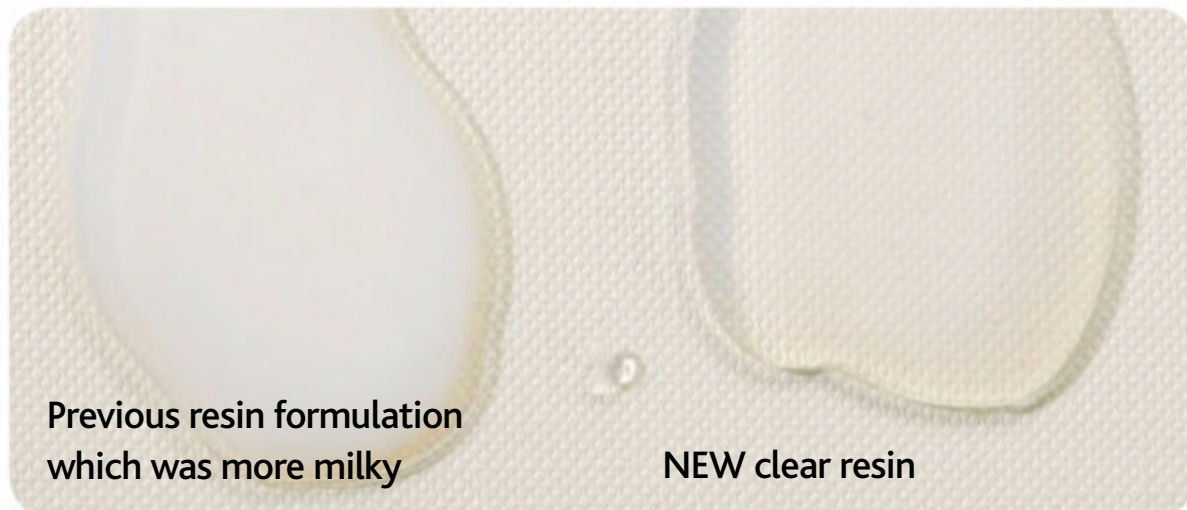


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BACK TO BASICS



PENCILS DOWN
WITH BRETT A. JONES

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TIPS ON PENCILS

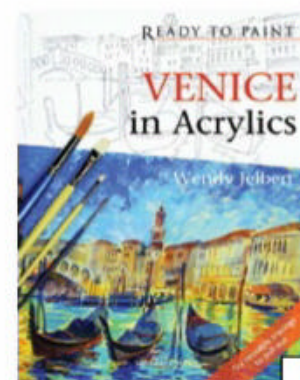
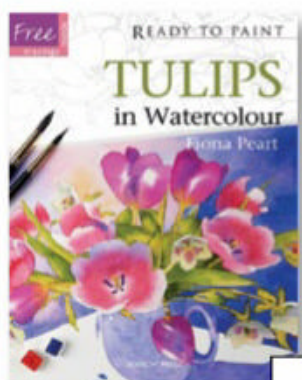
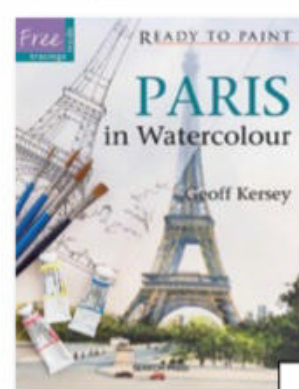
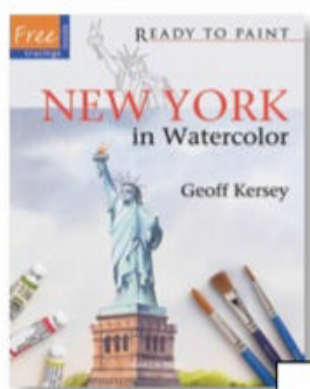
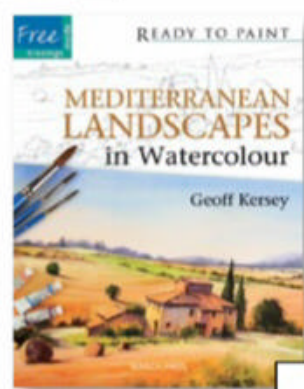
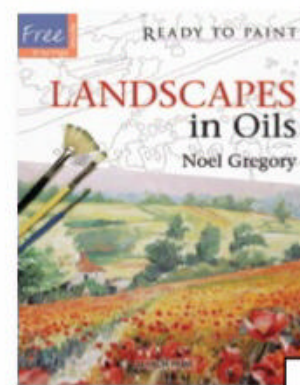
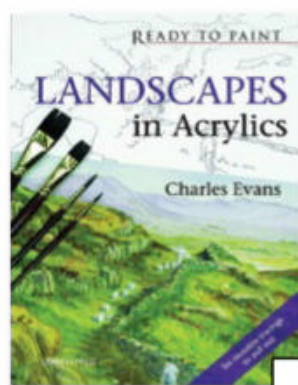
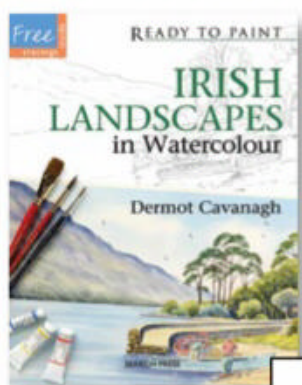
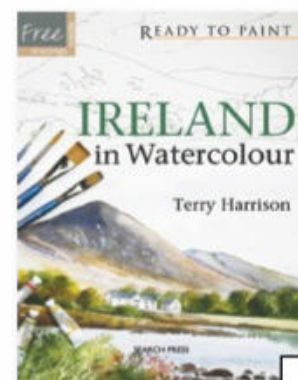
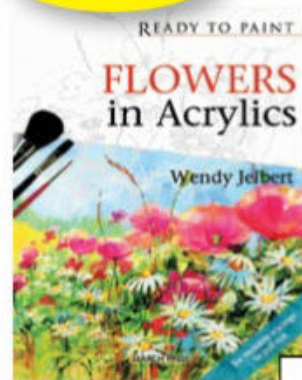
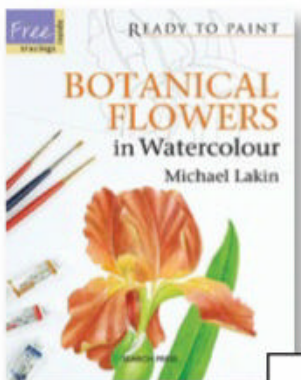
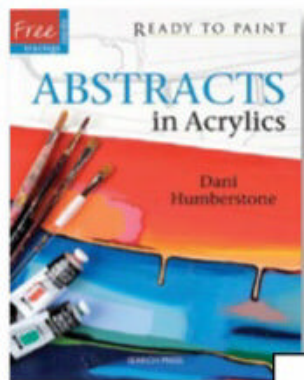
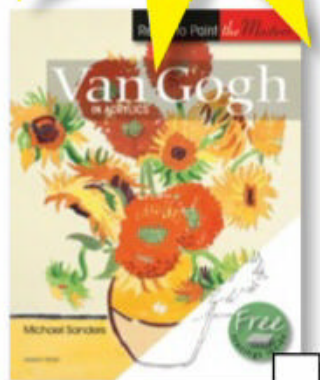
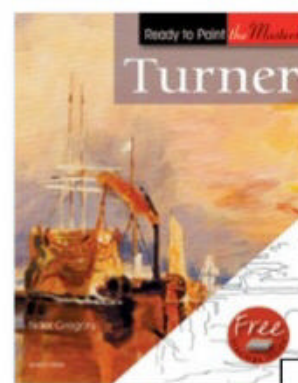
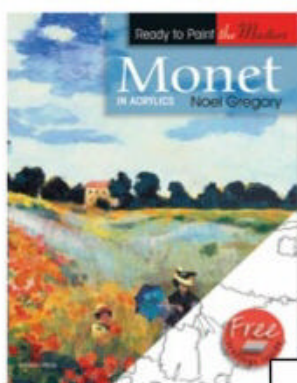
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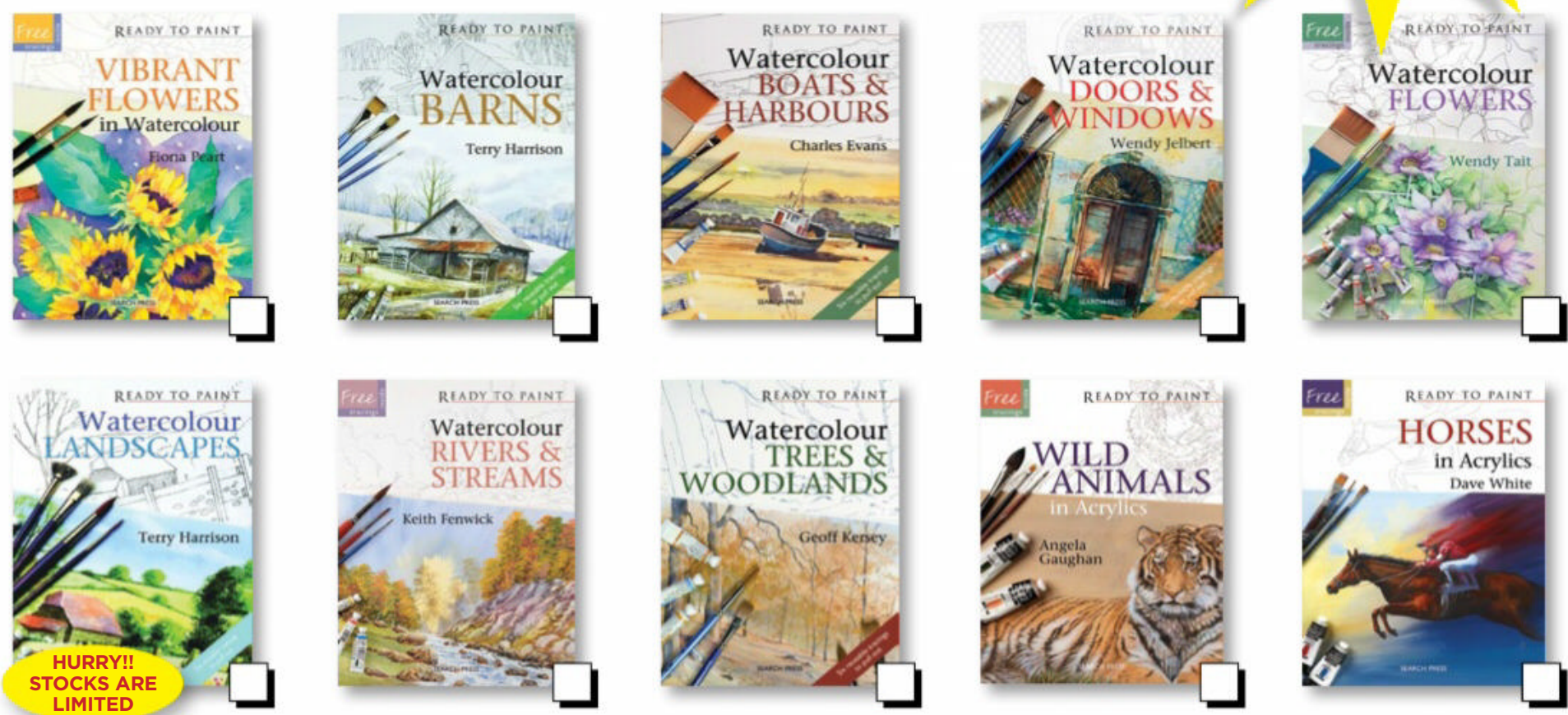


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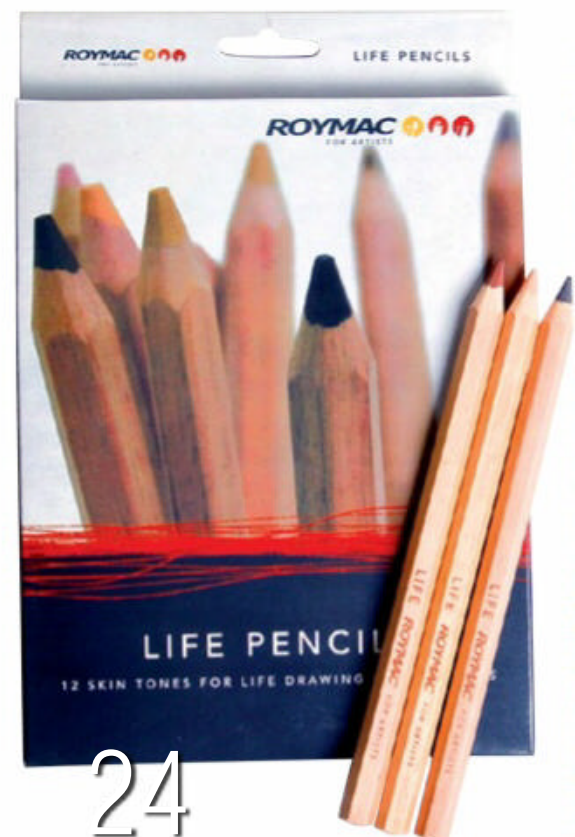
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Cover image by: John Bradley



A Painter of Light

By John Bradley

Talented from an early age, John is now in the enviable position of painting and teaching from the studio of his picturesque farm.

Born in Sydney in 1945, John's early life was something of a Huckleberry Finn existence. Surrounded by large tracts of land, parks and rivers, he was relatively free to roam during his schooling years, and explored the surrounding areas extensively, developing a love of nature in the process, and a familiarity with many of its aspects.

John's early drawing skills were evident even at four years of age

when he would attempt to capture many of the scenes that he saw on holiday, and around where he lived, on large sheets of butchers' paper.

By age 11 he was entering and winning art competitions at the local theatres and schools, winning free movie tickets for himself and his friends. Many of his holidays were spent with friends and relatives in such diverse locations as Glen Innes, Kurrajong and Narrabri. Opal mining

Below: Gilmore Valley Gold



at Lightning Ridge, gold fossicking at Bathurst or bushwalking our famous Blue Mountains; all these activities provided a rich source of imagery and experiences which would lie dormant from an artistic point of view for many years.

Having completed his schooling John went on to become an avionics engineer, a soldier, an aircraft inspector and electronic sales engineer before moving into a management career in sales, marketing and advertising. It was in his role as national advertising and marketing manager that John's interest in art was strongly aroused once again. Working closely with advertising agency freelance artists and magazine editors he was often called upon to produce layouts in rough form or occasionally in finished art. This led to his helping a friend teach "Painting For Pleasure" classes of an evening and to develop his own painting skills in the process.

There was news of an imminent takeover bid on the company in which he was working, so in 1981 John left corporate life to take over a small art school in Sydney's western suburbs. Under John's enthusiastic guidance it grew rapidly in the first few years to nearly 300 students. In a short time John employed two teachers, a gallery manager and ran an art supply shop. He eventually took the time needed to pursue his own painting career and in 1991 the school was scaled down to a few





classes for advanced students, which was run from his home studio. Soon an agent was appointed. In 1993 he stopped teaching to paint full time which fast tracked his painting skills, prices and popularity as an artist.

John is currently preparing to teach small classes again, this time from his studio on a small farm in the Hunter Valley of New South Wales. The studio looks out over the rolling hills of the Paterson Allyn Valley near the picturesque village of Vacy, providing a never-ending source of artistic inspiration.

John is recognised as one of Australia's most versatile artists with subject matter including but certainly not limited to Australian landscapes and seascapes, early 20th-century street scenes, night scenes, misty morning scenes, sunsets and sunrises, locomotives, aircraft and ships, Blue Mountains and figurative work.

Working in oils, his techniques range from traditional realist work through impressionistic pieces with lots of broad brush and palette knife techniques to semi-abstract and posteresque figurative images.

ARTIST COMMENT

Painting is wonderfully therapeutic and allows us to develop higher emotional creative aspects of our nature, which might otherwise have lain dormant for a lifetime. As a meditator of some 35 years or so I find the right brain artistic creative process is quite similar to meditation. Time seems to fly when one is in the groove and a sense of well-being which can border on the joyous at times keeps me at the easel much longer than is physically comfortable.

There are a number of tried and proven exercises to creating the shift



to right brain and I would encourage any artist at any stage of their career to at least try some of these prior to commencing a painting session. Not only does it put one in the right space for painting but it can also help to remove unwanted distractions and background thoughts. I can honestly say I have never been at a loss for something to paint since utilising these techniques.

Two books published: Blue Mountains Magic and A Journey through Time.

Featured in Prestige Calendars for 14 consecutive years.

More than 400 images in print in Australia and around the world.

John's work is represented at the Morpeth Gallery and Articles Gallery. He has also been exhibiting with the Kevin Hills Top 10 Group

for the past five years in various locations around Australia.

He is often called on to judge art shows, to perform demonstration paintings, workshops and critiques for art societies and interested groups.

Large commission works are a specialty.

INVESTMENT AND COLLECTIONS

John's work is consistently sought after by investors and collectors looking for long term gains or a legacy to pass on to their children. A typical 90cm x 60cm painting by John would fetch around \$1,000 in 1993. A current painting of the same size can easily sell for \$11,000 today. His work is included in collections here and in the UK, Ireland, USA, Canada and New Zealand.

“Painting is wonderfully therapeutic and allows us to develop higher emotional creative aspects of our nature, which might otherwise have lain dormant for a lifetime.”

*Opposite Page:
Top: Evening Flight
Below: Night Train*



MAJOR EXHIBITIONS INCLUDE

November 1993 – Playfair Galleries

March 1993 – Articles Gallery

October 1995 – Castle Gallery

April 1996 – Steamfest,
Morpeth Gallery

September 1997 – Morpeth Gallery

December 1998 –

Toowoomba Bicentenary

November 2000 – Morpeth Gallery

June 2002 – Aarwun Gallery Canberra

August 2002 – Dural Gallery

– Book Release

August 2002 – Morpeth Gallery

July 2003 – Dural Gallery

May 2004 – Aarwun Gallery

November 2004 – Visions of
the Hunter – Morpeth Gallery

November 2004 – Giclee
Print Release – “Life in the
Hunter” Fairfax Group

October 2008 – Morpeth
Gallery – Book release – A
Journey Through Time

*Morpeth Gallery, 5 Green St,
Morpeth, NSW, 2321.*

Web: www.morpethgallery.com

*Articles Gallery,
111 Lawrence Hargrave Dr,
Stanwell Park, NSW, 2508.*

Ph: 02 42942491

*For information about John's
art and art classes, contact:*

Ph: 02 4938 8370

Mobile: 0404 842 487

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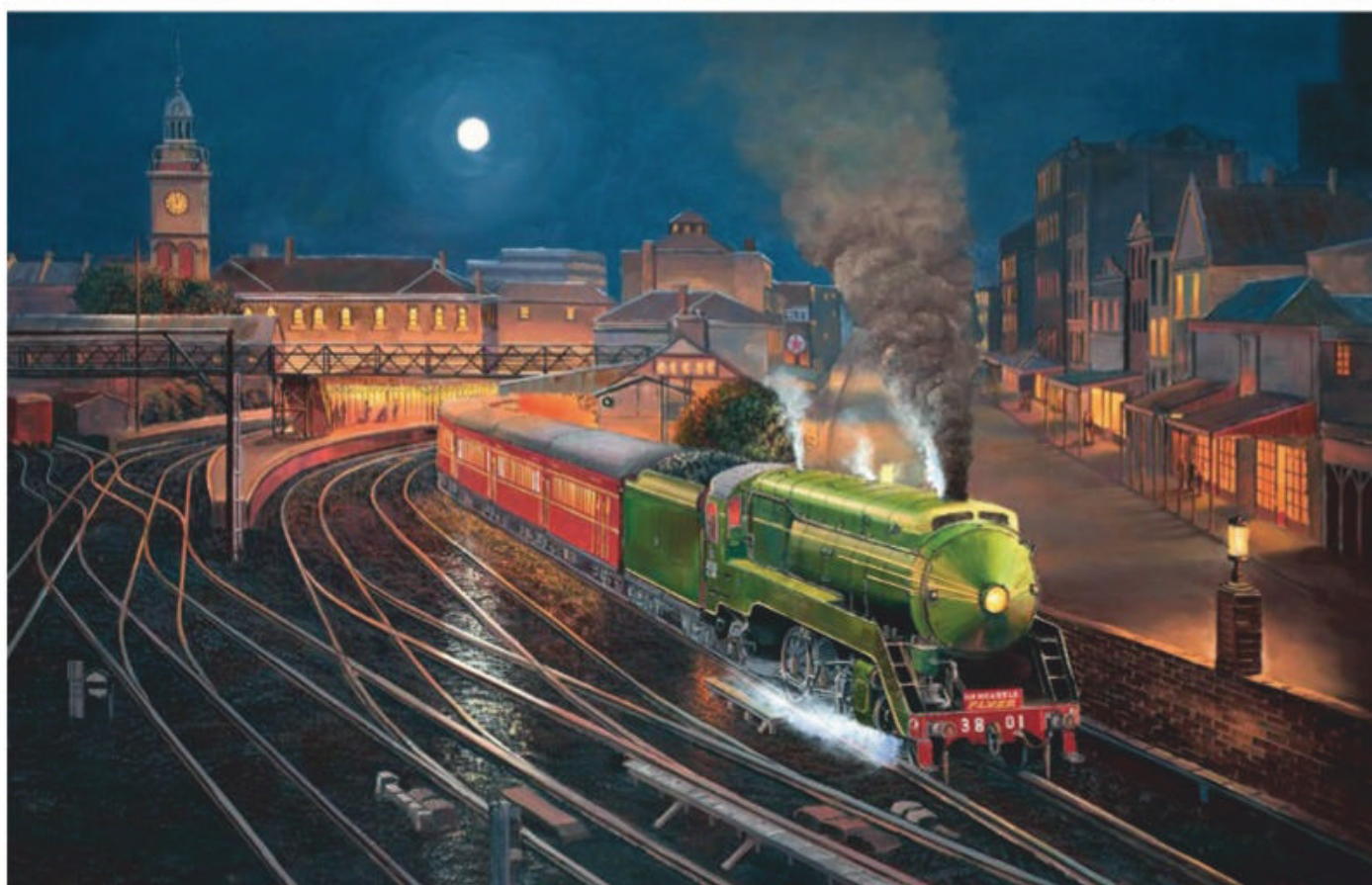
Right middle: Evening

Shadows - Mount George

Right bottom: Evening Departure

Opposite Page:

Bottom: Windy Washday



Sunlight and Shadows – Grose Valley

by John Bradley

This was an "on site" sketch executed several years back,
when I lived in Katoomba.



Final Step



Step 1

The view is from Baltzer's Lookout, along Ridgewell Road out from Blackheath.

A number of late afternoon photographs which captured the rapidly changing light and atmospheric conditions were also used as references.

STEP ONE

Using a #6 Filbert brush and very wet "slurry" of light red, ultra blue and

yellow ochre, I draw in the design on the board. Note the most distant parts of the scene are considerably paler and "bluer" to avoid "bleed through" when colour is applied. If corrections are required at this stage, a quick wipe with a cloth dipped in brush wash will remove the unwanted lines.

STEP TWO

Using only refined linseed oil as a medium, I establish the most



Step 2

MATERIALS

• Canvases and Boards

I use good quality Belgian linen, prepared on stretcher bars for larger works or sometimes I mount the linen onto a timber backing using acid free EVA glue, making the canvas surface firm, enabling me to paint the detail with more accuracy. For small to medium works, I tend to use triple coated Gesso boards. The smooth surface is great for painting technical subjects or finely detailed works.

• Brushes

- My favourite brush is the versatile Filbert. Sizes range from #2 through to #12 with most work being done with sizes #6 and #8. Good quality flat brushes, sizes #4 / #12 with medium to long bristles are used mainly for blocking in and applying good "meaty" textural strokes. I keep cheaper flats and old scrubbers for "scrubbing in" colour and "scumbling" techniques.
- I use a range of "sable mix" liner brushes for small, detailed work (sizes 0 to 4) and a selection of "well worn" and springy painting knives. A few old varnish brushes and fan brushes round out my selection.

Paints – Australian made Art Spectrum Artists Oil Colours

- Ultramarine Blue, Cerulean Blue, Spectrum Violet, Permanent Magenta, Spectrum Crimson, Cadmium Red, Cadmium Orange, Cadmium Yellow, Deep, Cadmium Yellow, Light Red, Yellow Ochre, Titanium White, Viridian

Mediums and Solvents

- Refined linseed oil. Art Spectrum Odourless Solvent, Gum turpentine (when painting outdoors). #4 A.S. Medium Liquol



Step 3

HINTS AND TIPS

- Having taught oil painting for many years, three basic problems seemed to constantly arise with new and inexperienced students.
 1. Not mixing sufficient colour
 2. Using ultra cheap hobby paints
 3. Not replenishing depleted colours on their palettes
 - I realise that financial constraints are a real concern for many students and amateur painters who may not be recovering their costs through painting sales yet. In my experience poor quality paints are a false economy, as the quantity of pigment in them is less than the better quality paints, so more paint is needed.
- Continued

distant values and begin to bring the painting forward. At this stage, tonal values are more important than colour, particularly as this scene has a lot of distance.

STEP THREE

Intermediate and foreground values are starting to be blocked in at this stage and the centre of interest (sunlit rock faces) receives some preliminary attention.

STEP FOUR

The foreground under painting gives me a feel for the overall tonal structure of the painting by removing a lot of bare white board and putting the middle distance into perspective. It is at this stage I would correct any glaring colour or tonal anomalies.

STEP FIVE

The board is finally covered and I bring detail into the centre of interest and add foliage “under colour” to the foreground trees. This latter step tends to push the background elements further back, enhancing the illusion of distance.

FINAL STEP

In this the final step, foliage highlights are applied. The elements in the foreground are given texture and form by using a palette knife, which seems to bring the foreground even further forward. Small branches and other finishing details are added to the rock faces.

At this stage I would set the painting aside to dry and not look at it for a week or so. When I look at the painting with a “fresh” perspective, any areas that need further attention are readily evident. ■

HINTS AND TIPS



Step 4



Step 5



Step 6

Step 6

I have also found that the permanence is often inferior and that the “extenders” used in the poorer quality paints, can reduce the chroma (intensity).

- A premixed palette will help avoid “muddiness” in the colours and encourage good painting “brush work”. If linseed oil is used as a medium the palette can be put in the freezer overnight, and providing the paints are not allowed to skin over, a palette can last up to two weeks or more.
- Very often, colour can disguise tonal deficiencies in our paintings. There is a simple way to determine if your tonal values are okay or not. Take a digital photograph of your painting, without flash, in good light. Download it onto your computer, and use any inexpensive photo processing programme to reduce the colour saturation enough to produce a black and white image. Enlarge this to full screen size and you will easily pick up any tonal problem areas.
- Avoid painting late at night – our colour perception changes significantly.

Try to paint under lights that don’t distort your colours. Colour rendering is a term used to describe how closely a light source approaches natural daylight in keeping the correct balance of colours in the spectrum.

- Colour temperature defines the warmth or coolness of a light source in degrees Kelvin. i.e. an old incandescent light globe operates around 3,300 Kelvin, a sunny day 6,000 Kelvin. Ideally your light source should have a colour rendering index of better than 90% and a colour temperature between 5,000 and 6,000 Kelvin.

Fudging and Squirling- Part 1

By Brett A. Jones



In any highly detailed representational freehand drawing project there are quite a number of stages to pass through in order to achieve the best results. These next four articles will review all the stages you need to go through to have what you need down on the paper to be able to successfully utilise the techniques used in the final stages of any highly detailed, realistic work in graphite. I call these advanced “finishing off” techniques fudging and squirling. We will be using the progress of the drawing of a glass vase as a visual aid in all four articles to demonstrate the entire process from start to finish, to explain each stage with both words and illustrations (fig. 1). Away we go...

Moving Back and Forth to Move Forward

Both fudging and squirling are terms I seem to have made up myself (it just happened, I don't



Fig 1



Fig 2



Fig 3

remember when or why I first started calling them that) to describe the techniques I use in the finishing stages of a hyper-realistic work in graphite. Before being able to explain them though I really have to briefly run through all the preceding stages in the course of developing a freehand drawing you will have to address in order to have the visual information you need on the paper to even make any level of successful fudging and squirling possible! Before I start to even do that I have to impress a very important point about these supposed stages which is an absolute imperative; i.e. You must realise and accept that one of the biggest parts of the entire freehand drawing process is the freedom and ability to move back and forth through these various 'stages' as required, in order to accurately and satisfactorily work up the drawing as a whole. You don't finish a stage, put a full stop on it and never find cause to go back

a stage or two, sometimes several times. It will become instinctive and virtually automatic with practise and experience not only when to move on to the next stage but when to waft backwards into stages past to make the appropriate proportional and detail adjustments in order to move the drawing forward as a whole.

Stage 1. Rough Sketch Layout

This describes the initial marks you make on the blank paper sketching lightly off the shoulder, deciding where the composition is going to be positioned on the paper (always leave some wriggle room around the edges, you WILL use it), how big the larger constituent parts of the composition will be, where they will roughly be in relation to one another, etc. Look after your paper surface from the very beginning by keeping your sketch lines as light as possible and your eraser freshly trimmed. Your pencil doesn't want to be needle sharp for this stage

Fig 1 The A4 sized reference photo of a glass vase we will be using as the subject.

Fig 2 Use as many light lines as necessary to establish initial sketch, not only of the subjects shape but just as importantly its size and position on the paper. Don't forget your wriggle room, this image has been cropped for the magazine but actual drawing has much, much more space between vase and paper edges.

Fig 3 Close up of right side of vase showing the many lines used to 'find' the initial position of the vases outline. Keeping all lines soft and light means you can successfully remove unnecessary lines altogether as sketch develops into drawing stages.



Fig 4



Fig 5

in fact it could work against you if it is as far as damaging the virgin paper surface with the broad strokes you will use in this initial rough stage (fig. 2). A couple of quick five/ten minute rough studies on butchers paper before you start on the actual drawing is always worth its weight in gold as you learn a lot and don't have to make the first lot of proportional mistakes on the flash quality bit of paper the actual freehand original will be on.

Stage 2. Refined Sketch

Once you have got all the biggest recognisable shapes in the composition roughly positioned (in this case it's really just the outline of the vase and it's general size and position on the paper) you can start making the first corrections by directly comparing the reference photo with what you have sketched, still working off your shoulder (not moving your wrist or resting your hand on the paper) and always introducing the new lines and judging if they are an improvement or not before removing the old ones. You can have several sketchy developmental lines at once for any given line; you only really have to remove some of them when it starts to hinder further proportional judgements or starts to confuse the eye. Always keep your rubber as clean as possible even at this early stage and take your time choosing which of your sketched lines are superfluous and can go. Taking great care to keep the all important paper surface clean at this stage will be repaid many times over in the latter stages. Sometimes four, five, or six lines will go down one after the other in quick succession to home in on a particular shape as each time you make a new mark you will see why it's not quite right and

where to go from there (fig. 3). Don't break your heart over any particular part of the sketch but work it up as a whole. A lot of time and effort can be wasted by concentrating on one little area, only to find later that the whole bit has to be moved anyway in relation to the rest of the drawing. The more obvious larger details you can add to the refined sketch the better as they will provide more and more reference points to judge where all the other details and different parts of the composition should be. Don't fall into the trap of making the whole drawing fit around and into one aspect of the layout you "like how you've drawn". Keep the whole thing light, fluid and open to changes both big and small.

Stage 3. Rough Drawing

This is when you start to go from sketching (off the shoulder) to drawing (off the wrist) and back again as you start refining and developing the various proportional subtleties inherent in every composition. Make sure your hands are very clean and dry as you now start to lightly rest the heel of your hand on the paper surface to anchor it (fig. 4) as you start to not only more finely delineate the existing sketchy lines and curves already laid down but also sketch in the first layer of 'shapes inside the shapes'. You will realize almost straight away when you start to divide the biggest shapes in the composition into smaller divisions that you have to nearly always have to jump back a stage and alter the outlines of the biggest shapes to fit the smaller shapes inside them properly. (e.g. You could be drawing the outline of a wine bottle and think it's pretty close and then go to draw the outline of the label and the bottom edge of the lid and only then realise

the bottle itself is too wide or narrow or the neck is too short or long, etc). All compositions and individual objects you will ever draw are made up of shapes within shapes within shapes, down to the most minute of details. You can't possibly hope to get them all in exactly the right place and position relative to each other on the first attempt which is why it's so important to give yourself the freedom and permission to lock nothing in, move back a stage or two when required and above all keep all your lines light enough to completely remove with a clean rubber for as long into the drawing as possible. In this stage you are still moving things around and maybe taking a few (lightly applied) attempts to get a certain line or curve in any particular shape right and then carefully removing the lines you don't need any more to clarify matters before moving on (fig. 5). Don't try to draw the actual things in the composition but rather the abstract shapes that they are made up of. In fact that's so important that it's worth repeating word for word. Don't try to draw the actual things in the composition but rather the abstract shapes that they are made up of. Write it on the back of your toilet door in big letters with a black nikko pen or even better in reverse across your forehead so you can read it in the mirror every morning when you brush your teeth. This concept holds true from the biggest, most obvious shapes right down to the most arcane light effects and textures, they are really all just abstract shapes that fit together that also just happen to look like glass, fruit, human faces, drapery, etc, etc, if you get their relative proportions and positions right. Some are very clearly outlined, some are so subtle they are barely there at all which is why both fudging and squirling are

such indispensable techniques but there are still a few stages to go through before those two particular little gems can sparkle for you.

Stage 4. Refined drawing

This is when you really start to take active note about the needle sharpness of your pencil and the surgical cleanliness of your rubber. I can hear the crunchy sounds of some of you rolling your eyes at this from here about how often I repeat this but the fact is (which I have proven to myself and all my drawing students over and over again), the most important parts of any composition are nearly always also the most subtle and unsurprisingly the hardest to accurately represent with a pencil on a bit of paper so if you don't go right out of your way to keep your tools (there are only two) in the best possible operating condition you won't stand a paddle pops chance in hell of pulling off anything but rough sketches. In this stage you are starting to draw the shapes within the shapes within the shapes and deftly dropping back a stage or two when necessary to get all the little shapes to fit together while at the same time refining any part of the developing drawing where the lines look a big shaggy into one clear line (fig. 6). Remember not to go nuts over any single line or aspect, all the lines and curves are still fluid at this stage and available to be shifted around and back again as the drawing proportionally improves. The next stage is what I call a 'Line Drawing' or 'Bare Bones' but I will expand on the concept in the next article as we work our way through the next few stages on our way to fudging and squirling nirvana.

Now, go find yourself a good black nikko pen and a mirror. ■

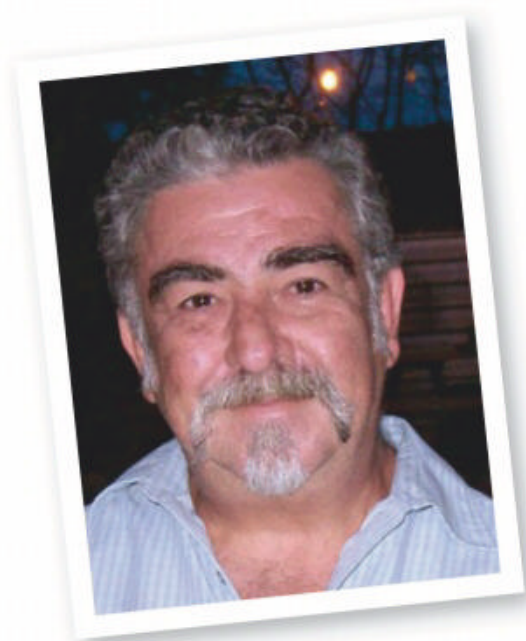
Fig 4 Get into the habit of utilising 'cover sheets' as soon as it becomes necessary to place your hand on the paper surface for more precise refining.

Fig 5 While there's no need for individual lines to be razor sharp this early in development, they are still a lot more refined and clear than the first multiple, sketchy ones.

Fig 6 Adding each new 'shape within a shape' allows you to see how larger shapes need to be improved. Lines are even clearer but still don't need to be perfect as they can and should be moved over and over as you go along adding more shapes and clues.



Fig 6



Watercolour Workshop - Part 1

by Kevin N Rogers

In the previous two editions of “Back to Basics”, I gave advice on how to set up your home studio as well as how to set up your mobile studio. In this article I intend to give you some advice on how to paint an Australian landscape using Australian Landscape colours.



Final Step

HINTS AND TIPS

- Always use quality Sable Brushes
- The Art Spectrum range of paints are exceptional (especially the Australian Landscape Series)
- Use quality paper with a minimum gsm of 200
- There are no rules with watercolour only techniques, so go out there and experiment
- Do not over-paint or glaze too many times in the same area as it will get muddy.



Step 1

When it comes to which watercolour paint manufacturer to use, to me it is clear, I prefer the very comprehensive Art Spectrum range as they are a paint that has been carefully stone milled to enhance the light fast properties of their range. Not only do they have a massive selection of colours but they have taken this one step further and created an Australian Landscape range which encompasses the natural colours of the Australia, ie, Leaf Green Dark (& Light), Australian Grey, Australian Gold, Australian Green Gold, Pilbara Red Tasman Blue etc. I simply love these colours and they are so natural it makes matching your painting to the Australian landscape a breeze.

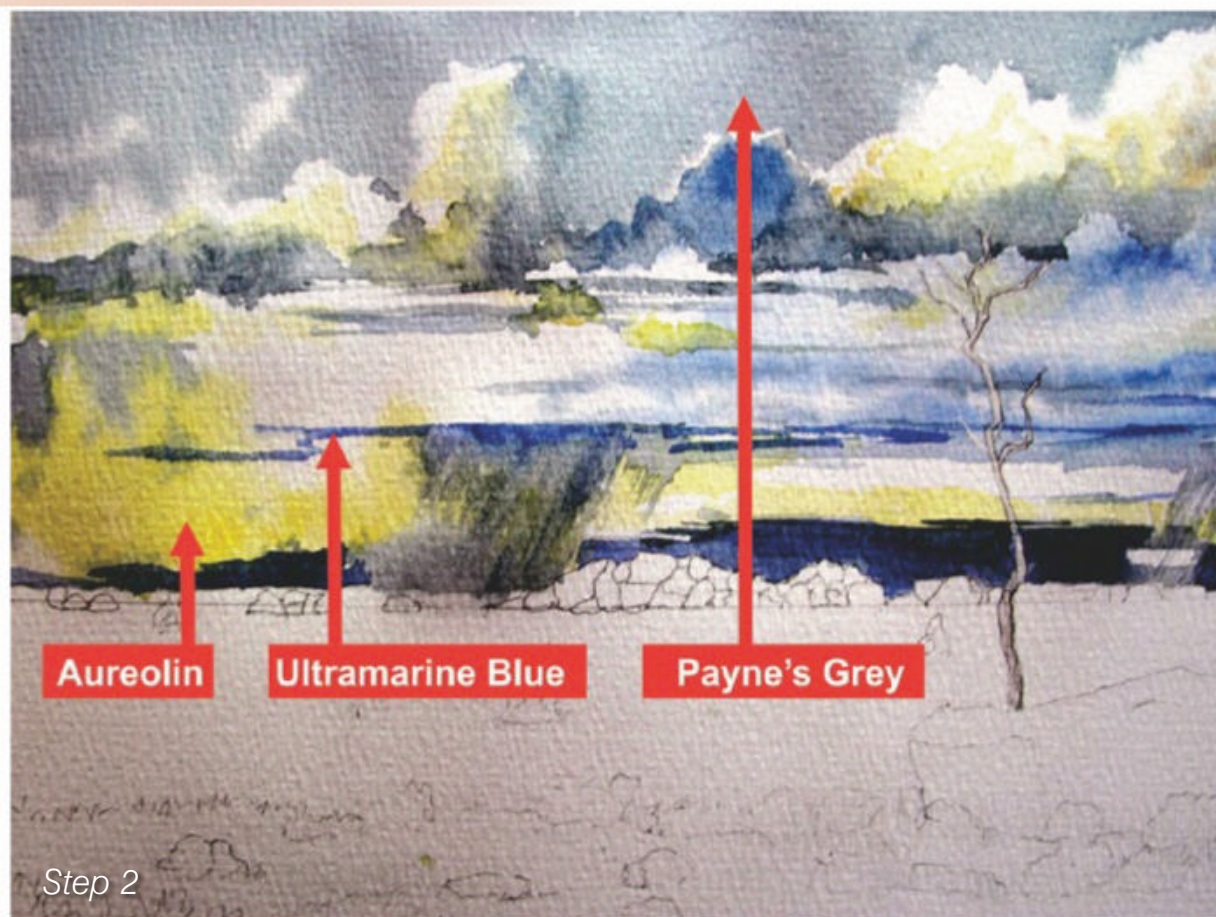
Now that I have expressed my favour of which paint supplier to use, I would also like to impress upon you the need for a quality brush kit. Good paint will be wasted if you do not have a good brush to make your painting dance. Once again Art Spectrum come to the rescue. The only brush I use is a Sable brush and Art Spectrum have a great range of pure 'Kolinsky' Sable brushes. My 'basic' kit comprises the following brushes: Art Spectrum X72 Finest Kolinsky Size 10, Art Spectrum 550 Sablinsky Size 10, Art Spectrum X72 Finest Kolinsky Size 4.

With these brushes there is nothing you cannot paint. Sable brushes are quite expensive, however, they will last a lifetime if you look after them properly. The Art Spectrum brushes I mentioned above have a seamless nickel plated brass ferrule: they also boast a beautiful spring quality as well as maintaining a very sharp point for detailed work; they are the ultimate watercolour brush!

Okay one last but not least important thing to mention and that is the use of quality paper and you guessed it, Art Spectrum come to the rescue once again. Art Spectrum watercolour paper is PH Neutral, 100% cotton and available in 300 gm cold-press finish, sheets are cylinder-mould made with four deckle edges. These range of pads are superior professional quality papers and the benefit of them is that the team at Art Spectrum have ensured that their paint, brushes and papers work to perfection as a team. So what I would like to do now is present a little demonstration on how vivid the Art Spectrum range of colours are. (Visit their comprehensive website at: www.artspectrum.com.au) I support Art Spectrum not just because of their superior quality products but because they are an Australian owned family business and have been in operation since 1966, oi oi oi !

MATERIALS

- Paper
 - Art Spectrum 230mm x 310mm 300gsm paper.
- Brushes
 - Art Spectrum X72 Finest Kolinsky Size 10 Sable Brush
 - Art Spectrum 550 Sablinsky Size 10 Sable Brush
 - Art Spectrum X72 Finest Kolinsky Size 4 Sable Brush
- Paints
 - Art Spectrum Payne's Grey
 - Art Spectrum Australian Leaf Green (Dark & Light)
 - Art Spectrum Pilbara Red
 - Art Spectrum Aureolin
 - Art Spectrum Ultramarine
 - Art Spectrum Australian Gold
- Pure Rainwater (if you can't get rainwater then use distilled water)



“Good paint will be wasted if you do not have a good brush to make your painting dance... The only brush I use is a Sable brush... Sable brushes are quite expensive, however, they will last a lifetime if you look after them properly.”

Step 1

I used an Art Spectrum 300gsm sheet of paper (230mm x 310mm) and using a HB pencil I drew an outline from a photo I recently took on a trip around Australia. The photo was taken in a very tumultuous twilight along the Halls Creek road in Western Australia. The skies were darkening and lightning strikes were thumping into the ground all around us, some even sparking the dry grass into small

scrub fires...it was an amazing vista and just cried out to be painted.

Step 2

I pre-wet the paper all over and mixed a gentle wash of Aureolin into the rainwater then softly dabbed a wash of this colour into parts of the sky area to act as an undercolour which would shine through any colour I put on top of it...this is the beauty of transparency in watercolour work! I then made a wash of Payne's Grey and another wash of Ultramarine Blue. I then worked them into the now damp sky, dabbing the size 10 X72 Art Spectrum Kolinsky brush into the paper. Because the paper was less wet than when I put the Aureolin into the sky the Payne's Grey and Ultramarine Blue did not run down the page as far. I left white spaces in the sky to suggest clouds to contrast against the ever darkening sky.

Step 3

At this stage I painted in the boulders in the mid-ground using a mix of Australian Gold and Pilbara Red paints. The Australian Gold boulders were lighter and reflected the dying sun. I also added a couple of trees and the leaves were



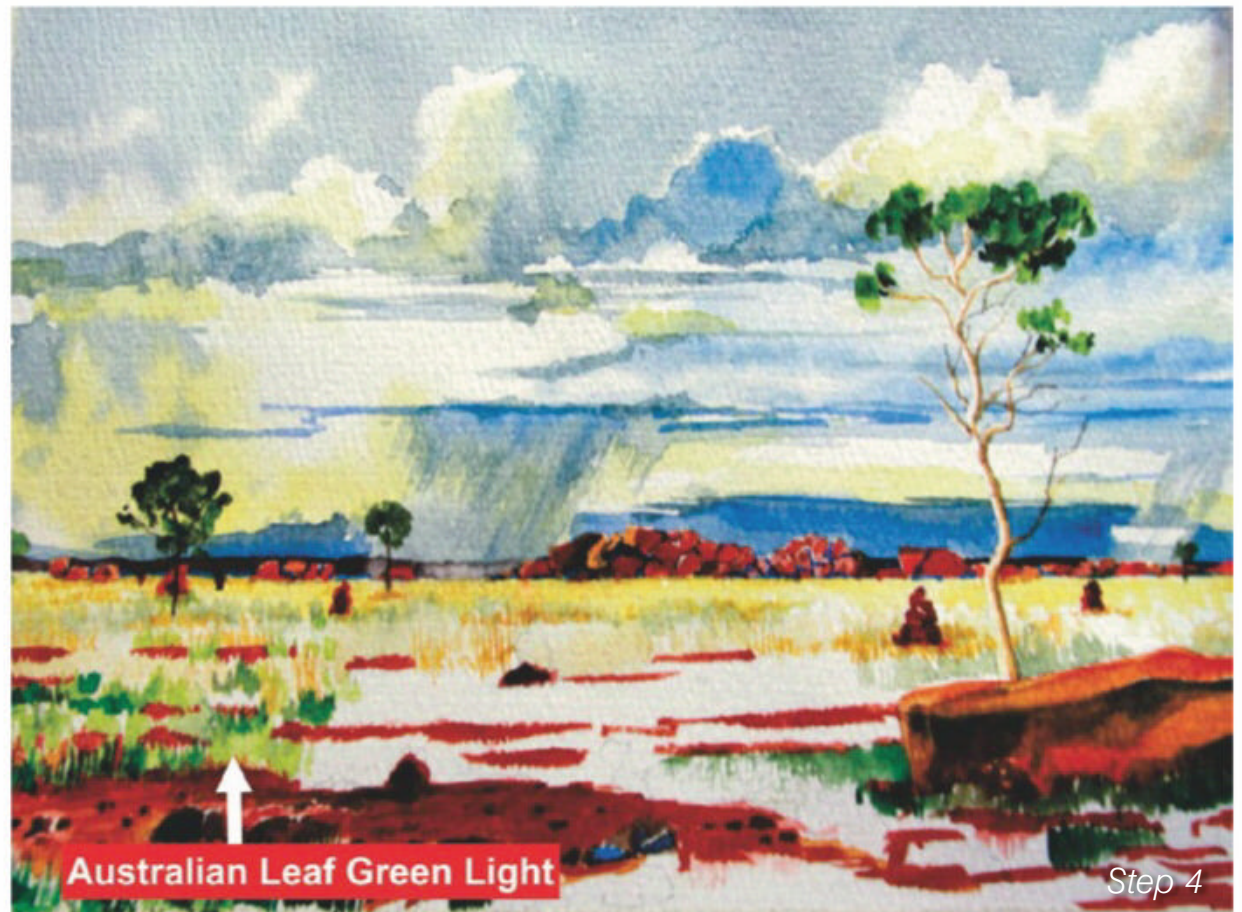
painted using various shades of Australian Leaf Green Dark. I also painted short flicky strokes with the brush to simulate long grasslands in front of these boulders.

Step 4

I worked more on the area between the mid and foreground adding a couple of the famous Anthills and smaller flat rocks that were laying about the place. I once again used Pilbara Red and Australian Gold to colour these rocks with. I also introduced Australian Leaf Green Light into the grassed area in the foreground. By adding these brighter colours it gave the appearance that the area has been subject to heavy rains and the Outback of Australia was coming to life.

Step 5 - The Final Step

In the final step I finished off the foreground and touched up the




burst of rain from the dark cloud in the distance. I find that adding white Gouche paint to areas once you reach the final stage, gives a beautiful contrast to your painting.

I hope you have enjoyed this little demonstration and recommendations. For more of my work you can visit me at www.kevinrogers.ws or Facebook page at www.facebook.com/BigKev57

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Pencils and Other Drawing Tools

Contributed

The majority of artists use pencils in some way to assist in expressing their creativity. Some use graphite as a primary medium while others limit their use of graphite products to sketching. A selection of your favourite art materials suppliers are pleased to feature some excellent drawing options here.

DRAWING FROM EXPERIENCE WITH PENCILS FROM ROYMAC AND KOH-I-NOOR

We can draw on the past, draw from experience, draw a blank, go back to the drawing board ... or we can simply draw. One of the first things we are taught as children is to draw. It's a means of expression, a way to tell a story, or a tool to explore creativity. It's relaxing, it's fun and (let's face it) it's cleaner and easier than painting!

A good pencil is important, whether you're sketching landscapes, drawing portraits or just scribbling for fun. You want a pencil that is thick and strong, with a fully bonded colour strip and bright, vibrant pigments. You want pencils that you can rely on and that make you love the drawing experience.

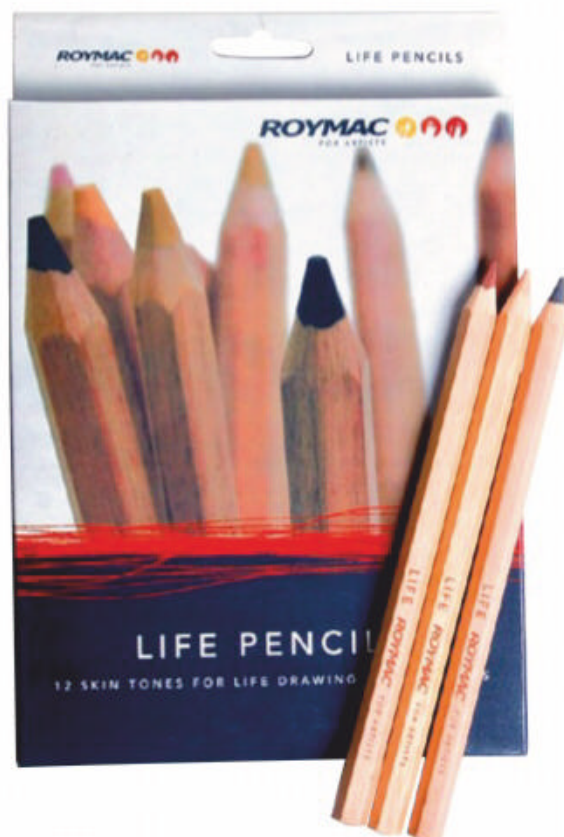
Roymac and Koh-I-Noor, brands that are renowned in the art industry, provide drawing materials whose quality has never been compromised. In fact, they're designed by people who really love what they do. Roymac pencils are designed by Australian artists, for artists, so you can be assured that the products are the best they can be. Roymac products are designed to encourage you to create. The pencils are made using only fine quality pigments, so you can be assured of their value.

Roymac Life Pencils are for the serious or hobbyist portrait artist.

The colour selection of Life Pencils comprises graduated skin (flesh) tones (cool and warm), and white. Encased in a natural wood barrel, the 6mm colour strip possesses strong pigment concentration, providing a smooth and even colour lay down. The pencils are fully bonded to ensure strength and durability and provide a reliable and quality product for life drawing and portraiture. Bring your artwork to life with Roymac Life Pencils.

For the serious sketch artist, Roymac has developed the Roymac Greys Sketching Set. The set consists of 12 grades of fully bonded, fine quality graphite, available in: 8B, 7B, 6B, 5B, 4B, 3B, 2B, B, HB, F, H and 2H. The fully bonded lead ensures strength and break resistance and the pencils are designed to enable you to get the best out of your sketching. Identification of pencil grades is made easy due to different shades of grey covering each barrel. In addition to sketching, the set is also ideal for shading and drawing and is equally suited to the studio and the classroom. Roymac has made sure the darker grades have wider strips to last longer. Just another way Roymac is working to provide you with quality products you will love to create with.

Koh-I-Noor provides school and



office supplies which pride themselves on authentic quality and tradition. The brand has done this since 1790. Renowned with professional artists, Koh-I-Noor's range of products – in particular drawing pencils – maintains high quality at great value prices. The Progreso range by Koh-I-Noor reflects the brand in three ways.

Progreso Coloured Pencils are economical, safe and great quality. They are pure colour woodless pencils, encased in a thin coloured plastic film. They possess a beautiful, artist quality colour strip with high pigment content. The pencils have an excellent value 8mm thick colour strip, with a 153mm long head. The beauty of the Progreso pencils is that they can be sharpened with a regular sharpener and the shavings can be used for shading and blending effects – so that no part of the pencil goes to waste. The acid free, non-toxic nature of the Koh-I-Noor Progreso pencils, as well as the quality of the colour strip, makes them safe for young users and they



are available in sets of six, 12 and 24. A must-have for any artist.

Whether it's portraiture, sketching or casual drawing, Roymac and Koh-I-Noor have worked to provide quality art materials that allow you, the artist, to get the best out of your work and to love the experience.

To find out more, call the experts at Micador Group on 03 8788 1800.

VERSATILE DRAWING PRODUCTS FROM ART BASICS

Users of the familiar old 'Chinagraph' pencil will be intrigued to learn that it now comes in a new version, renamed as the STAEDTLER® Lumocolor Permanent – Glasochrom.

It is a wood-cased coloured pencil, ideal for use on almost all surfaces including glass, metal, wood, leather, stone and plastic; as well as glossy surfaces and paper. It is suitable for opaque marking even on dark and transparent surfaces, and it will not bleed through paper. It is colour-intensive and lightfast, and contains non-corrosive colour pigments and the same wax-based waterproof lead as Chinagraph pencils. With this product there is no drying up; and it is odourless. It is not water soluble, but can be removed with a methylated spirits dampened cloth. The recommended sharpener is a

tub sharpener 512 002. This excellent product is available in boxes of 12 in white, yellow, red, blue, green or black.

There is also the STAEDTLER® Lumocolor Non-Permanent for almost all surfaces. This wood cased dry marker can be wiped off smooth surfaces such as plastic, metal, lacquer, leather, rubber, tiles and glass. It washes out of textiles. It features soft brilliant coloured leads which are lightfast and odourless; and the pigments don't cause metal corrosion. It is even suitable for dusty surfaces, and lines are temperature resistant up to 1000 degrees C. Ideal for household, trade, manufacturer and craftsman uses.

For more product information, contact Art Basics by telephone on 02 9807 2222.

“Users of the familiar old ‘Chinagraph’ pencil will be intrigued to learn that it now comes in a new version, renamed as the STAEDTLER® Lumocolor Permanent – Glasochrom.”



S&S WHOLESALE OFFERS AN EXTENSIVE RANGE OF PENCILS FOR ARTISTS

“About 1558, thanks mainly to the Italian schools, the fame of Cumberland graphite spread quickly as being a most useful material to artists all over the world. It was first used by cutting it into rough pieces and wrapping it in sheepskin, but it was the Italians who developed a wooden holder.”

Graphite is one of the physical forms in which the element carbon is found. The decay of great forests yielded, under sedimentary pressure, the coal deposits common throughout the world. Not so common are the graphite seams formed by greater extremes of pressures.

The first graphite ever discovered was found in the Seathwaite Valley on the side of the mountain Seathwaite Fell in Borrowdale, near Keswick, England, in about 1500. The popular story is that, following a very violent storm, shepherds went out in the morning to see their sheep on the mountainside and found a number of trees had been blown down – tearing away the subsoil as they fell and leaving exposed to view large masses of black material. Pieces were dug out and the shepherds first thought it was coal; but as it would not burn, they were at a loss to understand it. It was then found to be an excellent medium for marking sheep.

The value of the material was quickly discovered and the mines were taken over by the government. It was found most useful for medicinal purposes; but its chief use was as

moulds for the manufacture of cannon balls. Chemistry was in its infancy and the substance was thought to be a form of lead. Consequently, it was called plumbago (Latin for ‘lead ore’). The black core of pencils is still referred to as ‘lead’, even though it never contained the element lead.

About 1558, thanks mainly to the Italian schools, the fame of Cumberland graphite spread quickly as being a most useful material to artists all over the world. It was first used by cutting it into rough pieces and wrapping it in sheepskin, but it was the Italians who developed a wooden holder.

In 1795, Nicholas Conte discovered a method of mixing powdered graphite with clay and forming the mixture into rods that were then fired in a kiln. By varying the ratio of graphite to clay, the hardness of the graphite rod could also be varied. This method of pencil manufacture remains in use today.

Graphite pencils are graded on the European system using a continuum from ‘H’ (for hardness) to ‘B’ (for blackness), as well as ‘F’ (for fine point). The standard writing pencil is graded HB. Today a set of pencils ranging from a very hard, light-marking pencil to a very soft, black-marking pencil usually ranges from hardest to softest as follows: 9H, 8H, 7H, 6H, 5H, 4H, 3H, 2H, H, F, HB, B, 2B, 3B, 4B, 5B, 6B, 7B, 8B, 9B.

Pencils have come a long way since their inception 500 years ago, although the basic manufacturing process remains the same, although (in most cases) it is now highly mechanised. There is a vast array of pencil types on offer today: The standard coloured pencils which have been around for 100 years or so; watercolour pencils; pastel pencils; oil pencils; charcoal pencils; carbon pencils and (moving into the 21st century) we now have such innovative developments as woodless pencils; tinted graphite; water soluble ink pencils; and tinted charcoal.





Derwent Aquatone is a solid stick of pure water-soluble pigment; in effect a woodless watercolour pencil containing up to four times as much material as a traditional watercolour pencil – with no wastage! It is perfect for all types of watercolour drawing and painting, allowing the user to create vivid and stunningly different pictures. It is ideal for creating broad strokes of colour or large areas of colour wash, and provides quick and easy colour lay down. The Aquatone range contains 24 strong and vibrant colours that all contain the highest quality pigments. Each Aquatone stick measures 7x180mm and is individually paper-wrapped.

Derwent Inktense pencils present as an exciting and completely unique range of 71 pure, vibrant, water-soluble ink pencils plus outliner (which allows you to draw outlines that are permanent). Inktense combines the brilliant intensity of pen and ink with versatility of line and wash. When used dry, these pencils create strong, vivid tones; and by simply applying a light water wash you can achieve a translucent, ink-like effect. The colours can be blended together with a slightly wetted paintbrush. Once dry, the colour will not wash out and can be worked over again

with both soluble and non-soluble media. Derwent Inktense pencils are incredibly versatile and can be used to create a diverse range of art from Japanese Manga to vibrant silk painting; traditional watercolours to stunning botanical illustrations. They have also become very popular with fabric artists throughout the world for the colours, permanency and designs that can be achieved using Inktense.

Derwent Tinted Graphite, or 'Graphitint', is an exciting drawing pencil that combines the drama and creativity of the graphite medium with a hint of soft, subtle colour. Graphitint can be used wet or dry to produce an amazing range of tinted graphite effects. Graphitint will appeal to any artist seeking a new medium that is highly creative and a little bit different. Used dry like a conventional pencil, Graphitint produces soft tones of grey with just a suggestion of colour. Add water, and the colours become far more vibrant. The colours can be lightened or removed with a soft eraser or by lifting out with a brush and clean water. Available in 24 fabulous colour tints ranging from soft greys, blues and greens to glowing russets, plums and browns. All can be mixed and blended to produce even more subtle colour variations.

“Derwent Tinted Graphite, or ‘Graphitint’, is an exciting drawing pencil that combines the drama and creativity of the graphite medium with a hint of soft, subtle colour.”



“Burnishing pushes the pigment into the paper and leaves a photo-like finish. It makes the colours look brighter and can give an image a polished or reflective look by sealing it with a heavy layer of colourless wax.”

Derwent Tinted Charcoal offers the dramatic beauty of traditional charcoal with a gentle hint of colour. Natural charcoal particles have been mixed with the finest clays, then encased in wood to produce a wonderfully expressive drawing tool. The unique deep and light colour tones of charcoal in pencil form make the medium clean and easy to use but provide all the drama and impact expected from charcoal. The colours smudge and blend beautifully to produce deep, rich and diverse tones – making Tinted Charcoal ideal for all types of portraiture and landscape studies.

Derwent Burnishing and Blending Pencils are hard colourless pencils which, when used over layers of colour, provide a rich, polished finish. Burnishing pushes the pigment into

the paper and leaves a photo-like finish. It makes the colours look brighter and can give an image a polished or reflective look by sealing it with a heavy layer of colourless wax. If you want to create a subtle blend of colours, then the Derwent Blender is the ideal accessory. The Blender Pencil is a soft colourless pencil made from the binder used for coloured pencils. It allows you to blend two or more colours together to create a new colour. At the same time, it physically mixes and smoothes the colours so individual strokes and hard edges are softened. Blending pencils make the colours very bright and vivid.

Derwent Onyx Pencils are made from smooth dark graphite and they allow you to instantly create dense rich jet-black tones, even darker than a Graphic 9B. The Derwent Onyx Pencil is equally good for quick expressive sketches as well as detailed technical and architectural drawings. If really deep tones are required, these can be built up by applying increased pressure. Less pressure will achieve lighter tones ideal for more precise work.

As coloured pencils gain more acceptance as a ‘serious’ fine art medium the demand for permanent, lightfast drawing materials has increased and Cretacolor Marino Aquarelle and Karmina Permanent Colouring Pencils have gained wider



appreciation. Cretacolor of Austria has introduced these ranges of highly lightfast colouring and aquarelle pencils. Both ranges comprise 36 bright, vivid and permanent colours. Through extensive research, Cretacolor found that there were 36 colour pigments that could be guaranteed to have the highest lightfast rating possible. These colours have been produced in accordance with the latest ASTM-D4303, a test specifically devised for the measurement and labelling of pencils for lightfastness on the LF scale which rates the lightfastness on a scale of 1 to 5 (1 being the highest). The LF (Lightfastness) scale tests the exposure of colours to the equivalent of 100 years of museum lighting. All 36 Marino and Karmina colours were rated at LF1 or LF2. All colours in these ranges can be inter-mixed to produce numerous tones; and they will captivate users with their soft strokes and brilliant tones.

Bruynzeel Design Artists' Pastel Pencils are considered by many pencil artists to be the finest Pastel Pencils available. Bruynzeel Design Pastel Pencils are manufactured with the highest quality artists' pigments and encased in top quality, environmentally sourced timber barrels. Essentially, they are artists' quality pastels with a protective timber coating. The large colour/pastel strip allows the colour to be transferred to the drawing surface easily and provides a soft, smooth colour that is suited to landscape work as well as portrait and finer work. The 48 colours in the Bruynzeel Design Pastel Pencil range have been chosen for their purity and lightfastness. They are easily blended and have the added artistic advantage of being water-soluble.

Derwent has re-launched its Pastel Pencil range with a contemporary new look, softer texture and a rejuvenated range of colours. The new softer texture means improved performance. The pencils glide across the surface of the paper,

transferring the colour with a velvety touch that produces a smooth and full-bodied powdery finish. The range of Derwent Pastel Pencils has been reduced from 90 shades to a more balanced selection of 72. The vibrant and intense colours blend easily to create an infinite number of hues and tints. The new pencils sharpen much more easily and give the user the beauty of pastels with the precision of pencils. The barrel coating on the pencils uses Derwent's new environmentally friendly water-based paint technology. The Pastel Pencil range is presented in protective tin cases, which have an exclusive new drawing from artist Paul Finn on the front. Speaking about the commission, Paul said: "Derwent's new Pastel Pencils are a major improvement on the previous range. The same intense, vivid pigments have been retained, with a much improved binding agent that allows multiple layering, including adding darker layers over light ones. These new and unique pastel pencils also allow me to produce finer, more detailed drawings than with any other pastel pencils I have tried."

Artists who provided images to accompany this Feature included: Stephen Ormerod, David Cook, Karen Coulson, Angela Gaughn and Dorte Krogh Nielson.

Please contact S&S Wholesale Customer Service by telephone on 1300 731 529 for further information and stockists.

"Derwent Onyx Pencils are made from smooth dark graphite and they allow you to instantly create dense rich jet-black tones, even darker than a Graphic 9B."



Bruynzeel Pastel pencils

DERIVAN LIQUID PENCIL – AN INNOVATIVE AND EXCITING WAY TO ‘DRAW’



“Six subtle shades of Liquid Pencil are available in both the rewettable and the permanent varieties: Yellow, Red, Blue, Sepia and two neutrals. Use them individually or together for unrivalled artistic effects”.

Happy with a brush in your hand? Then Derivan Liquid Pencil is the product for you.

With Liquid Pencil, you can achieve results equivalent to a graphite pencil, using a brush. The versatility is such that using a fine brush, you can paint strokes like the finest propelling pencil. Alternatively, in a way that has never before been possible, Derivan Liquid Pencil allows you to use a large brush to accomplish the broadest of brush strokes in seconds. The product has the consistency of cream, and can be used straight from the jar should you so desire.

Derivan Liquid Pencil is available in two varieties: Permanent and rewettable. Watercolour artists (in particular) will feel at home with the rewettable kind, due to the way they are able to rewet and lift out highlight areas, just as they can with watercolours. You can even use an eraser to remove areas of graphite.

However, if you are planning to work in layers, or for any other time you want the graphite to stay in place, you can use the permanent variety of Liquid Pencil. Consequently, this product is perfect for a pen-and-wash look, using a brush instead of a pen. Because of its unique formulation, Liquid Pencil can even be burnished.

Amazing granular effects can be created on paper too, due to the large size of the particles that make up Liquid Pencil.

Liquid Pencil can be thinned with water. However, if you require permanency, you should not add more than 50 per cent water – or the Liquid Pencil will become water-sensitive when you work over it. Should you need greater transparency (while also

requiring permanency) then, instead of water, dilute the Liquid Pencil with Derivan Polymer Gloss Varnish, or Matisse MM9 Acrylic Painting Medium.

Six subtle shades of Liquid Pencil are available in both the rewettable and the permanent varieties: Yellow, Red, Blue, Sepia and two neutrals. Use them individually or together for unrivalled artistic effects.

ASTM, the American Society for Testing and Materials, rates the lightfastness of pigments on a scale from one to four. A rating of ASTM1 is limited to pigments that remain unchanged for more than a hundred years; while a rating of ASTM2 is for pigments that remain unchanged in full sunlight for about a hundred years. ASTM3 and ASTM4 are said to be fugitive. All the pigments used in Derivan Liquid Pencil fall into the categories of ASTM1 and ASTM2.

Cleanup is simple because brushes and other tools are washable in water. Derivan Liquid Pencil is non-toxic.

Don't limit yourself to a brush though ... why not try a bamboo pen, or some other art tool to make Derivan Liquid Pencil entirely your own?

For more information about the brilliant Derivan Liquid Pencil medium, contact David McLachlan by telephone on 02 9736 2022 or via email: sales@matisse.com.au Matisse Derivan – Pure Brilliance, Pure Quality. ■



Does your paint tick all the boxes?

	Oil	Acrylics	Genesis Heat Set Oils
AP Non -Toxic	some	some	✓
Odour Free	x	x	✓
Non - flammable	x	✓	✓
Brilliant Colour	✓	x	✓
Light Fast	some	some	✓
ENDLESS OPEN TIME	X	X	✓
Quick drying	x	✓	✓
Slow drying	✓	x	✓
Dries ONLY on demand	x	x	✓
Ease of blendability	✓	x	✓
Easy clean up	x	✓	✓
Simplicity of mediums	x	✓	✓
Minimal waste	x	x	✓
Does not dry on palette	x	x	✓
Does not dry on brushes	x	x	✓
Caps unnecessary	x	x	✓
Logical colour value system	x	some	✓
Holds brush/knife marks	✓	x	✓
Flexible and non cracking	x	✓	✓
Total and full control	x	x	✓
SCORE	6	8	20

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Lethbridge Gallery

*Below: Son of Rage and
Love by Joel Rea.*

*Opposite page top:
High Fidelity by Joel Rea.*

*Opposite page below:
Sow the Wind by Brett Lethridge.*

Operators of the Lethbridge Gallery believe that a valuable and fulfilling part of making art and exhibiting it is to meet the people who are moved by their creations.

This gallery's philosophy is that meeting the purchasers makes a fulfilling link between the artist and the art lover ... and adds to the

vital experiences both of creating the art and acquiring the art.

The Lethbridge Gallery works hard to achieve its philosophical goals by exhibiting every year in Brisbane, Melbourne and Sydney – at important venues where the artists take the time to see old friends and meet new ones.



The group of artists representing the Lethbridge Gallery has established a studio-gallery in Brisbane, where they are proud to bring to the people a depth and intelligence of vision coupled with the very best in technical skill and craftsmanship.

They have enjoyed great success with their collective 'art philosophy' of encouraging creative mindsets and an energetic and innovative approach to art.

The Artists

Brett Lethbridge is the founder of the gallery. He is well known for his energy and creative diversity. Brett spent 18 months in Europe, and while there he ran his own gallery in Hamburg in 2000. He returned to Australia in 2002, and promptly established the Lethbridge Gallery. Brett now exhibits annually in Brisbane, Melbourne and Sydney. He has also shown his works in Germany and Singapore; and more recently at Romero Britto's gallery in Miami, Florida.

Joel Rea is creatively described as a 'wunderkind with the skills of a master'. Joel has had sell-out shows in Brisbane, Sydney and Melbourne over the last 12 months. He possesses an intuitive understanding of human nature with a jaw dropping clarity of vision that has to be witnessed to be believed.

The Paintings

Brett Lethbridge – Tender Sky:

The collection of paintings called the 'Tender Sky' are dramatic, open landscapes that have gathering clouds and a flowing red cloth as their central

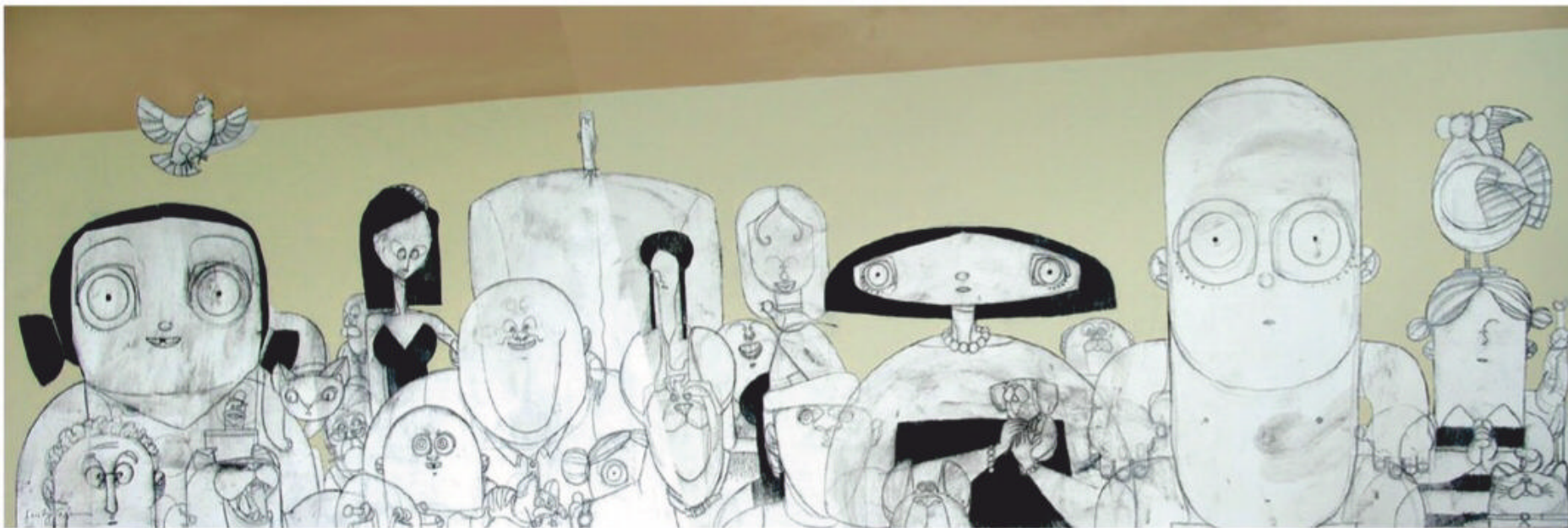




themes. They deal with love, loss, nurturing and passion. Brett travelled to the beautiful arid plains near Canberra to find the perfect setting to throw many yards of cloth into the air for his studies for this collection.

Brett Lethbridge – The Fish: 'The Fish' paintings compose one of the artist's first collections and were the most enjoyable for him to paint ... he felt it was like composing music with colour.





Brett Lethbridge – Family: Everybody has a family. Everybody knows one. So here is a tribute to that noble institution. A collection of characters drawn together by blood, marriage and other unfortunate circumstances.

Works by Joel Rea: Joel offers the viewers uncompromising attention to detail with vivid and powerful imagery that echoes the legacies of Ingres and Gerome. He is greatly inspired, and draws references from his personal

life, his immediate family and his friends. He delights in artistically expressing the dichotomy between his working class life and the surreal 'bourgeoisness' of the fine art world.

The Lethbridge Gallery is located at 136 Latrobe Terrace, Brisbane Qld 4064 and can be contacted by telephone on 07 3369 4790. The gallery's website can be found at www.brettlethbridge.com ■

"This gallery's philosophy is that meeting the purchasers makes a fulfilling link between the artist and the art lover ... and adds to the vital experiences both of creating the art and acquiring the art."



*Above: Extended Family-
Brett Lethbridge*

Left: Blue Fish by Brett Lethbridge.

*Opposite top: Killing me
Softly by Joel Rea.*

*Opposite bottom: Sheltering
Skies by Brett Lethridge.*

An Honourable Profession

It is fair to suggest that not many lawyers are artists ... yet here is a man who has combined a successful legal career with an impressive talent for painting.

Robert Kremnizer was born in India in 1943, while his parents were en route from Poland to Australia.

He now resides in the Sydney suburb of Bellevue Hill, and works in Double Bay.

Some would consider that as a 65 year old lawyer this man's background is probably not suitable artist material. Aside from a busy legal career, he has also written four books on Jewish philosophy (kabbalah).

But now for the real story ...

As a boy growing up, Robert always wanted to be a painter and he was strongly encouraged by his parents. They made all the materials and conditions very available and he had lessons for many years with Justin O'Brian who taught him drawing and painting. In his teen years, he entered the Blue Mountains Council painting competition and won the first prize for portraiture and the second prize for figure study. Robert was also on an early television programme with Justin O'Brian (schoolboy art – but he can't remember the channel or the title); and he was written up in the Women's Weekly magazine for a mural painted at a friend's house.

When, at age 17, he disclosed to his horrified Jewish holocaust survivor parents that he was considering a career as an artist, it was firmly





explained to him that this was not only unsuitable but also impossible. His adored father took him aside and kindly but strictly explained that it was expected of him to go to university and have an 'honourable profession'. He explained to young Robert further that the world was his oyster and he was free to do anything respectable that he chose ... providing it was

law, medicine or architecture. He helpfully explained to Robert that architects made insufficient money and that because he was scared witless by the sight of blood, he should therefore 'choose' anything he liked ... providing it was the law.

All his father's hopes came to fruition, and Robert Krennitzer has spent 40 years in the legal profession.

*Above left: Self Portrait
Above right: Learning
Below left: Tom Berkovics
Below right: Akiva Krennitzer
Opposite: Chanie Bleier*





Above left: Harry Gelber

Above right: Meyer Moss

Below left: The Court

Below right: Tom Moss

Opposite page:

Top: Cafe

Middle: Joy

Bottom: Sick Lady

After graduating, Robert married (of all people) a girl who painted passionately. It has been a happy marriage for 40 years, but in the early stages of the marriage whilst he snatched moments to paint as a hobby, his wife came to him in tears. She explained that as Robert had so many interests (orthodox Judaism, learning Torah, professional life, tennis and golf, and murderously bad violin) and she had only one, it was not fair that he should be treading on her flowers. Please, she asked, could he pursue his other

interests – leaving her the space to paint without marital competition. Although he was very disappointed, Robert loved his wife and believed she had right on her side. So he gave up painting for some 30 years.

Five years ago, after a health scare resulting in a successful medical operation, his wife approached him overcome by guilt at the missing painting time that she had mandated. On the way into the operating theatre she extracted from him the promise that 'if all went well' he would go back to painting.



All went well. Robert embraced his promise with glee and began painting with vigour. His wife not only encouraged the new endeavour; she as his muse generally became an invaluable source of instruction, encouragement and inspiration.

Robert Kremnizer likes to produce strong and vigorous modern/realistic paintings of people.

He began to paint portraits for money and has devised an innovative means by which he would like to be paid: It would be an arrangement where he would paint portraits for \$2,000 a time, with a deposit of \$200 to cover materials. If the sitter did not like the picture, he would not have to pay the balance; but he would not get the painting. If he liked the picture, he would pay the balance to take ownership of the finished work.

Robert likes oil paints and canvas, and he uses them to great effect – to render numerous images based on his favourite subject which is people.

Much to his delight, since returning to painting, each new work created seems to improve.

He has completed about 40 paintings quite recently. Most of these have been given away, and they are proudly displayed in his friends' houses.

Famous artists who this painter admires include Tai-shan, Schierenberg and Jenny Saville. He does have an artistic dream for the future: To win the Archibald prize ... or at least see one of his portrait works hung in such a prestigious exhibition. ■



Rabbi Lieder

By Robert Kremnizer

This portraitist loves to show his subjects the final paintings ... to experience the feeling of sweet accomplishment when their faces break into wide grins as they recognise their likeness in his work.





I have a dear friend, Rabbi Lieder, who is a giant of a human being giving endlessly to families through his charity centre. He is a big man in all ways ... physically, emotionally and spiritually. His nature burns with serious humour. Everything is important but everything people consider important is demonstrated as comically trivial in the greater scheme of things.

STEP ONE

In painting portraits, some remarks are obvious but still need to be made. Clearly there needs to be a likeness. Furthermore, if a portrait is to advance on a photograph, some measure of the subject's personality and character needs to be brought out in paint.

MATERIALS

- Stretched canvas.
- Artists' quality oil paints.
- Selected artists' brushes.





To address the likeness, I measure very carefully all distances between organs. A likeness is found through the combination of describing each organ accurately but probably more importantly by getting the dimensions of the spaces between the organs right. In other words, how much is the distance from the top of the head to the eyebrows to the bottom of the nose and top and bottom of the mouth? After the distances are determined, the actual shapes of the eyes, nose and mouth become relevant.

I like to draw with a paint brush. I do not have difficulty measuring in my mind and translating those measurements onto the canvas. I use a medium square brush and Raw Umber with a lot of turps. Mistakes are wiped off with a cloth as I go. In the beginning stage, I am only concerned with developing the distances and general shapes of the features.

STEP TWO

It occurred to me that the background for the painting could be blue sky to hint at Rabbi Liederman's spiritual side. I slapped on some blue, which was not sitting well. It was now time to start marking up the features more clearly; and generally try to find the light and dark spots in the features. I still kept it very general, using a fairly thick square brush. I was really only concerned (at this point) with blocking in the various zones of light and dark. The shoulders were also too small – so I widened them.

STEP THREE

I really didn't like the blue coloured background. Rabbi Liederman is a warm person and I was finding the blue too cold. I worked more on the face, adding tones of skin colour in the predetermined dark and light areas; still using a fairly thick square brush.

Generally at this stage I added to all the flesh parts, sharpened the yarmulke (little hat) and added paint to all the features.

STEP FOUR

I really hated the blue background and wanted something to warm up the picture. I tried Yellow Ochre mixed with Naples Yellow and some brown ... and this was working much better than the blue. The face was also too brown so far and needed warming by adding red. I therefore added a warmer redder mixture to the dark shaded areas, and the lips and nose. The features were sharpened and light spots were developed. The shirt needed a second coat, and I painted over the previous areas with more paint – keeping the structure of the creases as originally drawn. I also added some more paint to the beard.

Final step

I liked the colour of the background as it picked up some of the mangy colours in the scrappy beard. I gave the background a second coat to get

rid of the last vestiges of the blue, and also to make the new colour more evenly spread. I added touches of grey to the temples; drew in the glasses and frames; added wisps of hair to the beard; and generally put finishing touches where the paint had dried. I was pleased with the picture because

“If a portrait is to advance on a photograph, some measure of the subject’s personality and character needs to be brought out in paint.”

it is a good likeness and conveys the vigour of the man. It only remained for me to show him the final product ... and every painter reading this will understand the feeling of sweet accomplishment when his face broke into a wide grin as he recognised himself and said: “Wow!” ■

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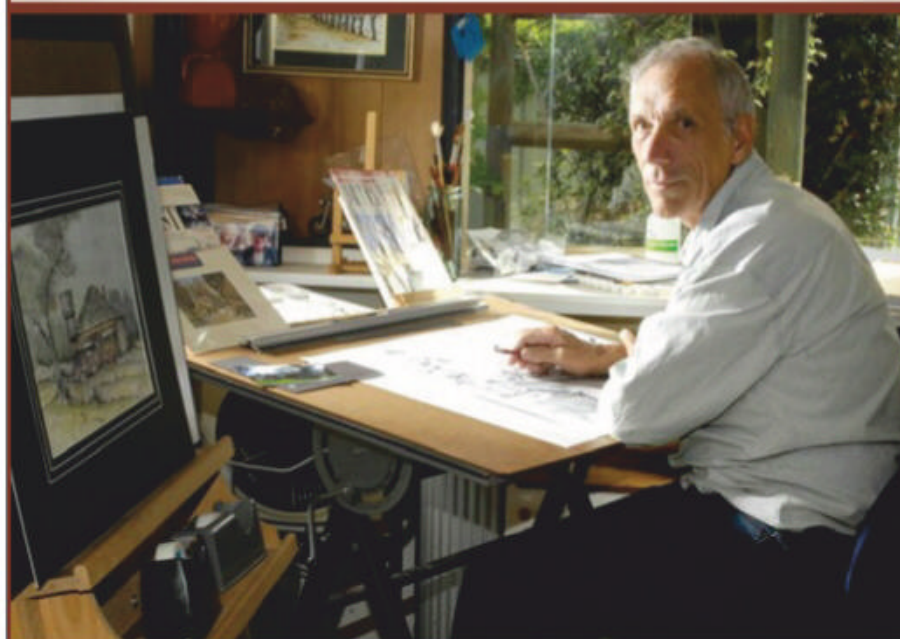
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Fudging and Squirling- Part 2

By Brett A. Jones



In part one of this series of four articles about the techniques of fudging and squirling we got through the first four stages of establishing the freehand foundation for a realistic work in graphite, the fifth stage is developing this good start into an actual line drawing suitable for the introduction of a tonal foundation.

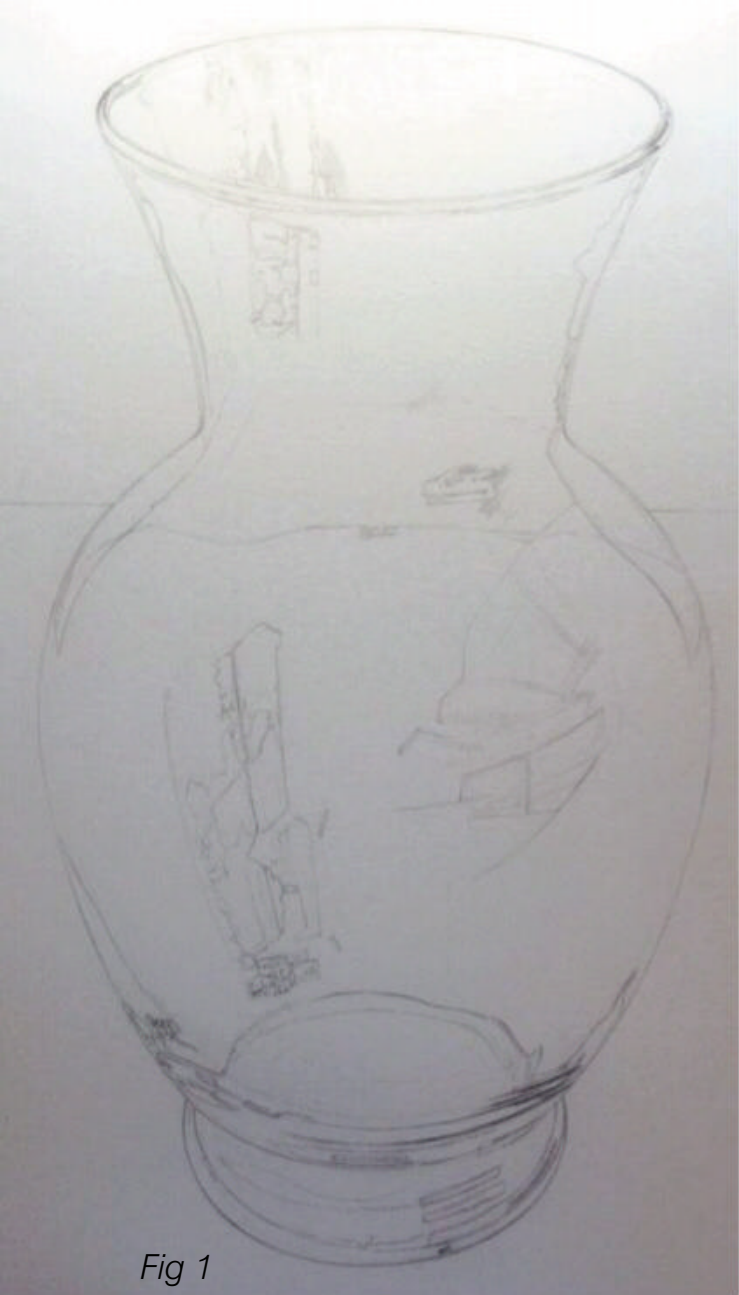


Fig 1

Stage 5. Precise Linework Drawing

This involves changing each line from its somewhat refined but still relatively rough state to super fine, clean, accurate line work (Bare Bones) representing every obvious shape (big or small) in the composition which can possibly be represented with a fine outline (fig. 1). There are a couple of important elements to consider in this process. Remember to keep all lines light enough so they can be adjusted after the initial toning stage is established and keep in mind that you are not just refining the lines themselves but also using the opportunity to also more accurately represent the actual proportions of the abstract shapes making up the different elements of the composition. The finer and clearer your lines get as you go along, the easier it is to see the more and more subtle adjustments needed, etc. I call the actual technique used in this process 'ghosting', which is almost but not quite completely erasing each line in turn and very



Fig 2

carefully replacing it with the most concise, sharp line you can (using a needle sharp pencil point), using the 'ghosted' line as a guide. Quite often you will be moving positions and directions of lines and sections or entire curves one way or another by no more than the thickness of a fine line (no such thing as too small an adjustment) or sometimes by quite a bit as the relative proportions (visual truths) become easier to see and judge as the line work becomes clearer and clearer. Sometimes part of the drawing you thought was fine will all of a sudden reveal its faults. Once you see something you usually can't un-see it. You'll find yourself wondering how it took so long to spot some things once you've seen them. The next necessary refinements will sometimes become visible only after making adjustments to other seemingly unrelated sections of the layout. It might also happen after a night's sleep as not only eyes get tired and gritty but proportional judgement



Fig 3

Fig 1 You have to decide for yourself how far to take the bare bones stage, there will always be many, many more faint and indistinct lines and details to be added and adjusted once the toning stages are begun. The main purpose of the idea of a 'bare bones' linework drawing is to have enough clear visual information to add tone to without making a pigs breakfast of all or part of it.

Fig 2 The initial layer of shapes that make up the big reflection on the left of the vase body (see reference photo of whole vase in "Fudging and Squirling-part 1"). In reality it is a reflection of the studio yard through the two open roller doors of my workshop on a sunny day and some interior details faintly lit from ambient light. In artistic terms, it's just a whole bunch of abstract shapes that fit together in a particular way.

Fig 3 The part of the reference photo showing the detail in the 'big reflection'. All the abstract shapes you can see you can draw, if you are patient enough.



Fig 4 Once initial hatching is added to an area, proportional corrections and refinements usually become instantly apparent. There are many more details in this area yet to be added as the drawing develops, you only need enough at this stage to make clear proportional judgements in the process of clearly adding as many shapes as you can.

too. Just walking away for a few minutes can also re-boot your outlook and show you the way forward. In previous articles I have explained that the majority of drawing is carried out with two distinct methods, sketching off the shoulder and drawing off the wrist. The angle between the tip of the pencil and the paper surface is very shallow whilst sketching (10- 15 degrees) which helps when making broad, bold strokes to minimize the risk of damage to the paper surface in the earliest stages of a drawing. Pencil to paper angle when drawing off the wrist (with your hand stationary and resting on the paper while drawing) is more like 30- 45 degrees which allows you to reach a reasonable area of the drawing without moving your hand. The third distinct drawing method which is every bit as important as the first two (coming article- “The Third Way of Drawing”) is similar to drawing off the wrist in the way the pencil is gripped except the pencil/paper angle is much larger, between 70-90 degrees with less of the pencil protruding from your hand for obvious reasons (although still at least an inch). The hand will feel like it is reaching up and over the pencil tip to an extent but as with the other two methods the pencil is still held as lightly as possible. This style will allow you to address the paper with a super sharp pencil tip and represent lines not only much more accurately but also control to the extent the direction and exact position of each line. The importance of this technique will become clearer the better you get at it. No matter how good a quality paper and how light your hand while developing a drawing layout unavoidable impressions are made into the surface of the paper which are like microscopic wheel tracks on a beach. You will find this third method of drawing will allow you to more easily direct the fine lines instead of the minute irregularities in the paper (some of which come down to the texture of the paper itself) leading the lines astray. Take

your time over each line like it's a project unto itself and make it end up exactly where you want it to be by gently stroking in small parts of it at a time. Don't let the wheel tracks or the surface texture push you around. I think of this level of drawing control as “pencil english” (coming article- “Fine Detail”) sort of like controlling a pool balls direction by where and how you strike it with the cue or a cricket balls behaviour by exactly how you bowl it. This is also the stage you start to draw your outlines on the outside of the light shapes and the inside of the dark shapes as part of the ghosting and re-refining process, the smaller the detail the more important this gets (fig. 2). Speaking of very small details (which are still just recognisable abstract shapes), you will find the more you look at the photographic compositional study you are drawing from (fig. 3), the more (and more and more) details and minute subtleties will reveal themselves to you that can be identified and reproduced on your drawing as a shape (see article-“Draw What You See”). It's a purely personal decision about how far to push the envelope here but there are some very practical considerations that come into play. Some shapes and tonal differences will be crystal clear and unable to be argued with, some are so subtle and complex in their nature that they become intangible to the point of being a maddening illusion. Sometimes I have gone in so deep that tiny shapes that are there when you look one time are gone when you look back and replaced by different shapes your brain (perception) has picked out of the almost identical tonal variations you are trying to focus on. Sometimes they change, appear, and disappear while you are looking at them. That's definitely a sign you have gone in fine enough and it's time to draw a line in the sand and move on. It can and will drive you nuts if you let it. The trick is to get as much of the detail (big and small) down as clearly and proportionally correctly as possible as a line drawing without

trying to shade anything in or “make it look real” at this stage. Quite often you will have all the various shapes and tiny details in the correct place and position and overall it will look nothing like the effect you are after. Forbearance and patience is called for here, you are through the looking glass if you can hold your nerve now and refrain from tonally barging around the drawing like a blind three-legged cat in a box full of mice. When no more clear linear details can be easily added or existing lines refined further your drawing layout is at what I call the “Bare Bones” stage.

Stage 6. Tones for the Bones

You are now ready to start introducing a primary tonal foundation to your work by laying in small patches of carefully applied hatching to some of the outlined shapes that are dark tones in the photo study (see previous articles – “Hatching and Crosshatching” and “Shades of Grey”). Always keep your hatching neat and light, as soon as you have made some or all of the darker abstract shapes in the composition a uniform light grey tone with your first layer of hatching, any optical illusions created by all the darker shapes in the overall layout being white (all shapes are white in the linework stage) will disappear and you will find you (inevitably) have to do further fine tuning to some of the shapes and proportions, both large and small (fig. 4). White shapes will always ‘appear’ larger than the same sized dark shapes, a light grey ‘starter’ tone in the darker shapes on your line drawing is more than sufficient to destroy this ever present optical illusion and allow you to see and adjust any proportional anomalies before locking anything in with darker tones. It’s always a big mistake to not consider this or breeze past it as unimportant as the proportional errors become more and more apparent and obvious and harder and harder to fix the further the drawing is developed with ever darker tonal values (figs 5 & 6). The parts

and specific details of the drawing which can’t be easily represented with linear outlines can then be developed, suggested, finessed, and finished, with the fudging and squirling techniques which we can now finally dive into the deep end of in the next two articles, “Fudging and Squirling- parts 3 & 4” in the next issue.

These advanced techniques can not only be difficult to understand without the necessary groundwork being covered but almost impossible to apply practically without the drawing being seen in the early stages, which we have now shown in parts 1 and 2. We will go head first down the rabbit hole in the next two articles and explore the meaty end of freehand hyper-realistic technique with a needle sharp pencil and freshly trimmed eraser and bring the “Glass Vase” drawing to its highly detailed conclusion.

Don’t go mad (or any madder anyway) in the meantime. ■

Fig 5 Hatching (introducing tone to) the background can be a great way of seeing the subjects shape more clearly. Backgrounds in artworks are an incredibly useful and powerful element in artwork (coming article- “Background Treatments”)

Fig 6 As more and more area is covered with initial hatched toning, the more and more fine details, proportional adjustments, and tonal values are able to be added, subtracted, altered, and refined. The drawing is being ‘developed’. Golden Rule; Do all you possibly can before being tempted by the dark side of the tonal range.

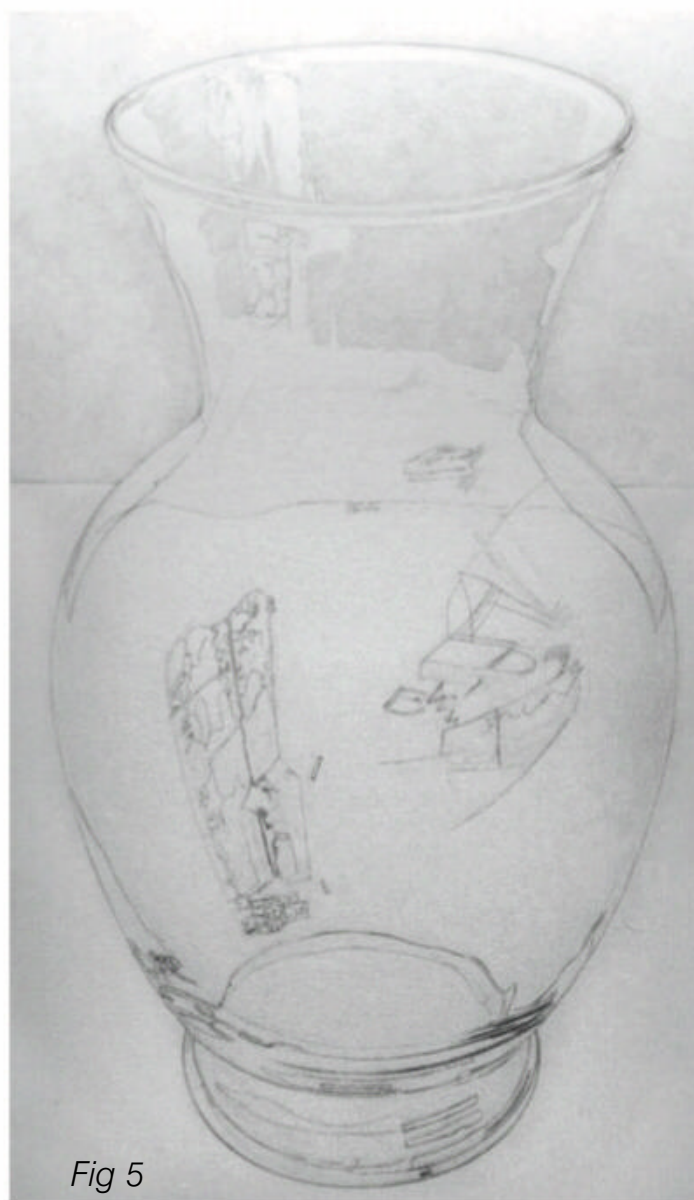


Fig 5



Fig 6

Tone, Form and the Third Dimension

with Leonie Norton

How do we achieve Tone, Form and the Third Dimension? How do we create the illusion of three-dimensionality on a two-dimensional surface?



LIGHT SOURCE

Without a light source there will be no shadows, highlights, reflected light edges or tonal values. The light source creates shadows which indicate form, solidity, tonal values, surface contours and textures.

If you are right handed the light source should come from the upper left hand side, so you are not working in your own shadow. If left handed, this is reversed.

TOPE

The more tonal contrast in a drawing, the more three-dimensional the drawing will appear. If there is no tone, which also creates the shadows and highlights, the drawing or painting will appear flat. Surface texture is indicated by tone, and the reflected light edge gives a solid form to the subject.

With no light source creating tonal values, a drawing will appear flat.

REFLECTED LIGHT EDGE

In particular the reflected light edge will create the illusion of three-dimensionality, form and solidity. The reflected light edge is found on the side of a round solid object, opposite the light source. This edge



is just a glow, and the darkest tonal area is directly next to this edge.

Objects, such as the leaves in the drawing, are flat and their shape and movement is created by tonal variations, highlights and shadows and there is no reflective light edge.

LIGHT SOURCE

In this full tonal drawing, the solidity and texture on the lemons are created with tone and subtle reflected light edges. The main stem gives the illusion of a round shiny stem due to the centre highlight. The tonal values on the leaves enhance the movement and shape, and the highlights indicate their slightly shiny surface.

HIGHLIGHTS

A very bright highlight indicates a very shiny surface. As the lemons are not very shiny, the highlights from the light source are only very soft. Any raised areas, such as ridges on the fruit surface and the bottoms of the fruit will also have some light and dark areas (shadows and highlights).

LIGHT AGAINST DARK AREAS

To give further three-dimensionality, there must be an emphasis on light against dark areas. Although the

leaves are basically the same colour in nature, those in shadow or in the distance can be made darker which pushes forward the area in front creating perspective or the three-dimensional illusion. The light against dark areas at times must be manipulated so the viewer's eye can "read" the drawing.

"The more tonal contrast in a drawing, the more three-dimensional the drawing will appear."

So it can be seen that drawings can be a *formula* to indicate Form, Tone and the Third Dimension.

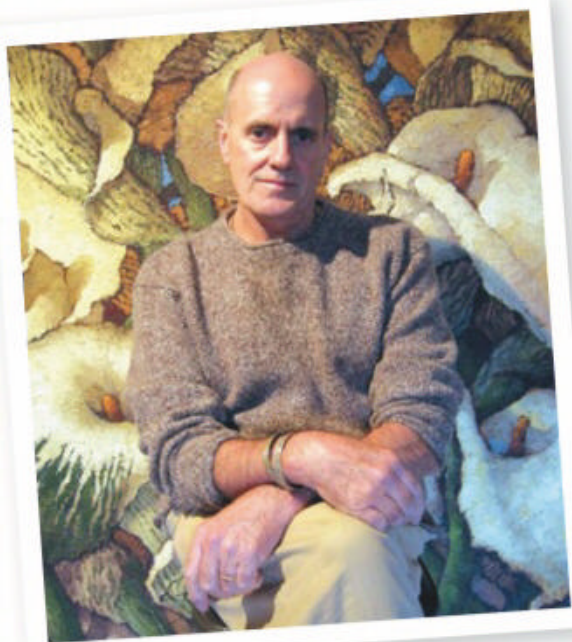
**LIGHT SOURCE = TONE (tonal contrast, tonal values, tonal balance)
= FORM = THREE-DIMENSIONALITY**

The same formula and principles are used when painting. Where there are highlights and shadows on the drawing, there are corresponding highlights and shadows on the painting.

www.botanicalart.com.au
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Top left: Line drawing
Top right: Citrus limon
'Eureka' black and white

Opposite page: Citrus
limon 'Eureka' painting



The Intensity of Oils

A home and studio in the Adelaide Hills, surrounded by an acre of garden, helps to provide this masterful artist with abundant inspiration for his oil paintings.



Fruit Salad 80 x 100cm



Afternoon Tea 120 x 90cm



Wattle Pot And Lemons 60 X 76cm

A proud South Australian by birth, Stephen Trebilcock began his life at Montacute in the Adelaide Hills. For much of his childhood he lived in the small community of Winkie near the Murray River.

Stephen's art draws heavily on influences from the rural environment where he was raised, and from his ongoing love of gardening.

Hill-Smith Fine Art Gallery describes his motivation and methods in glowing terms. "Trebilcock's work does not focus on the vast panoramic scenery of the Australian landscape so often depicted by our painters ... his world is more immediate and intimate. From a childhood surrounded by orchards, it is the introduced European fruits, vegetables and flowers that capture Trebilcock's attention. His images possess a Biblical abundance, whilst noting also the imperfections or blemishes that reflect the reality of everyday life.

"The attributes of these engaging images are the rich palette, robust forms and textured paintwork that animate his vision. As a vegetarian and passionate horticulturalist this is Stephen's milieu ... painting and life are closely intertwined. In a wider context, his paintings



Ripened mangoes 60 x 83cm





Above left: *In the artist's garden* 100 x 70cm

Above right: *Chilli and Tomatoes* 80 x 100cm

Below left: *Shiraz harvest* 120 x 150cm

Below right: *Venitian Flautists* 120 x 90cm

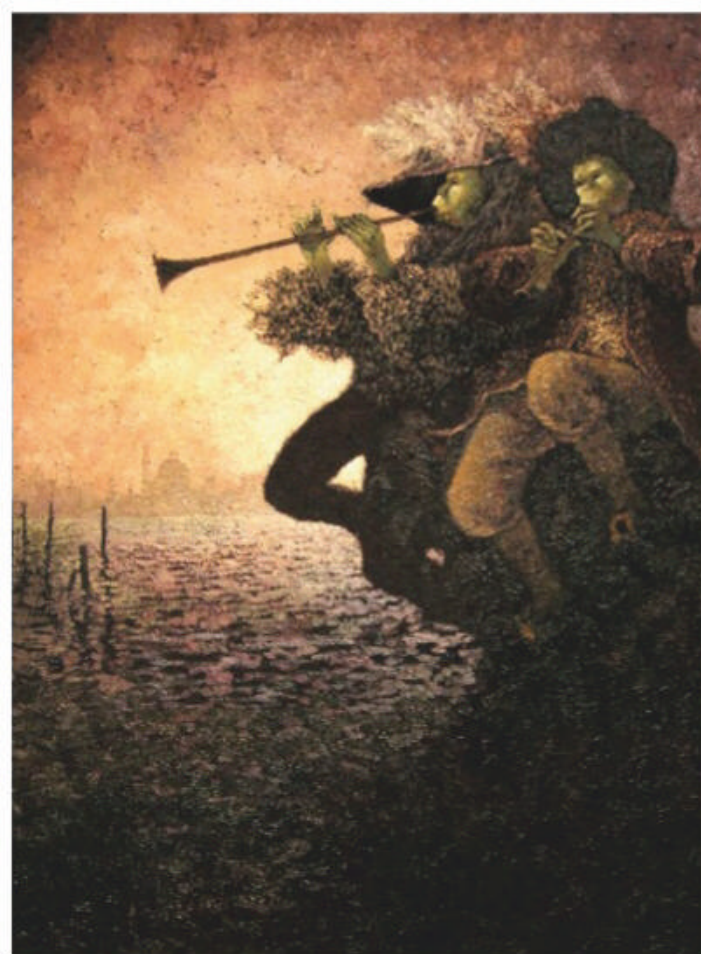
Opposite top: *Red flowering gum* 120 x 150cm

Opposite below: *Wattle* 120 x 150cm

a painting by underpainting with an essential colour from the subject (such as a deep red or green). By the time the underpainting has dried, the majority of my paintings have already been roughly drawn, or set in my mind, in order to determine composition, colours and textures. Sometimes an original subject may be totally disregarded in exchange

for spontaneity – giving the finished result an unexpected edge.”

A light sketching in pale-coloured chalk is done on Stephen's underpainted background to guide the further progress of his work. He frequently works on the darkest areas of the subject first, before moving on to 'reflected light' followed by the light source.





He also described an exciting alternative technique which could inspire many artists.

“For pure enjoyment, another technique is to take a white primed canvas and use three primary colours with perhaps two secondaries. This can cause sensational results ... as Matisse, the Fauves and others have proven!”

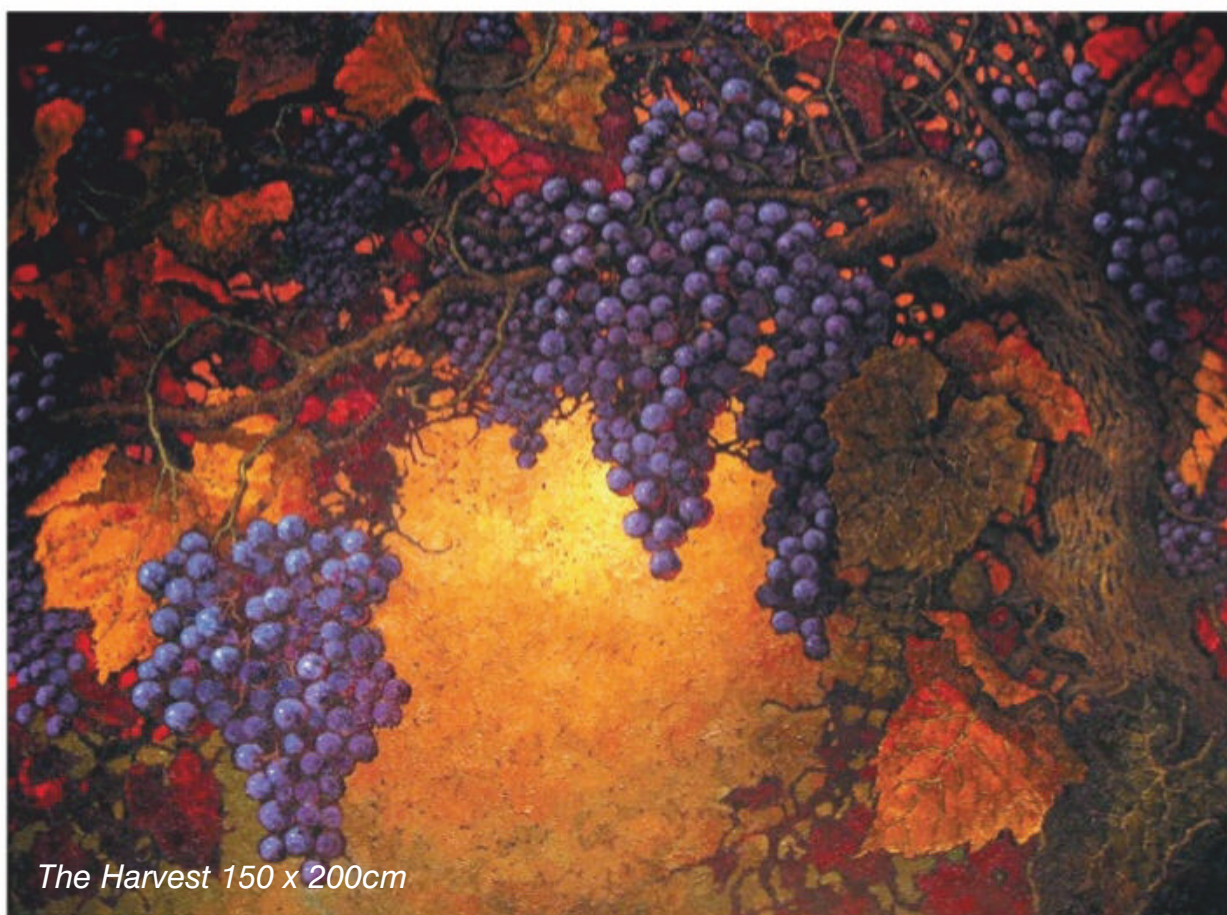
Stephen prefers to take a relaxing approach to life, and this tends to be mirrored in his art. His pictures – while lacking nothing in terms of vividness and intrigue – are relaxing to look at, lending calmness to their surroundings.

In addressing his subjects, he places emphasis on shape, texture, shadow and light ... with few (if any) ‘painting rules’ to impede his creativity.





Australian Banksias 150 x 200cm



The Harvest 150 x 200cm

Three things are truly important to Stephen when he is making a picture: Originality, Enjoyment, and Perfection (he describes this last pillar as 'unobtainable').

Stephen Trebilcock welcomes selected artistic commissions, working at his picturesque Adelaide Hills studio. He continues to exhibit his art widely in Australia and overseas. His work can be viewed at Hill-Smith Fine Art Gallery, 113 Pirie Street, Adelaide; Lynne Wilton Gallery, 1044 High Street, Armadale (Victoria); and Arthouse Gallery, 66 McLachlan Ave, Rushcutters Bay (Sydney).

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Chilli and Tomatoes

By Stephen Trebilcock

"Perhaps one way to describe this Stephen's work would be 'art that looks good enough to eat'. Here he outlines his particular approach to crafting flavoursome images on canvas."





Step 1



Step 2

STEP ONE

I prepare a stretched canvas using a deep red oil-based underpainting. After this dries, I lightly sketch the subject using pale-coloured chalk.

STEP TWO

I paint the darkest areas of the subject first, gradually

working towards the direction of the light source.

STEP THREE

The painting has reached the stage of analysing the balance of colours. I have found that the warmer colours such as red, orange and yellow can sometimes be



Step 3

MATERIALS

- Stretched Canvas.
- Oil Paints.
- Chalk.



Step 4

overpowering – so it is beneficial to counteract them with green.

STEP FOUR

Most of the chillis and tomatoes are now completed, and I have decided to give the viewer's eye a rest by inserting areas of white such as the Moroccan bowl.

STEP FIVE

Now that the composition seems to be fixed, I work mainly on improving and highlighting the fruit.

FINAL STEP

The final stage is completed by placing the entire subject on a favourite blue table, which ties everything into place. ■



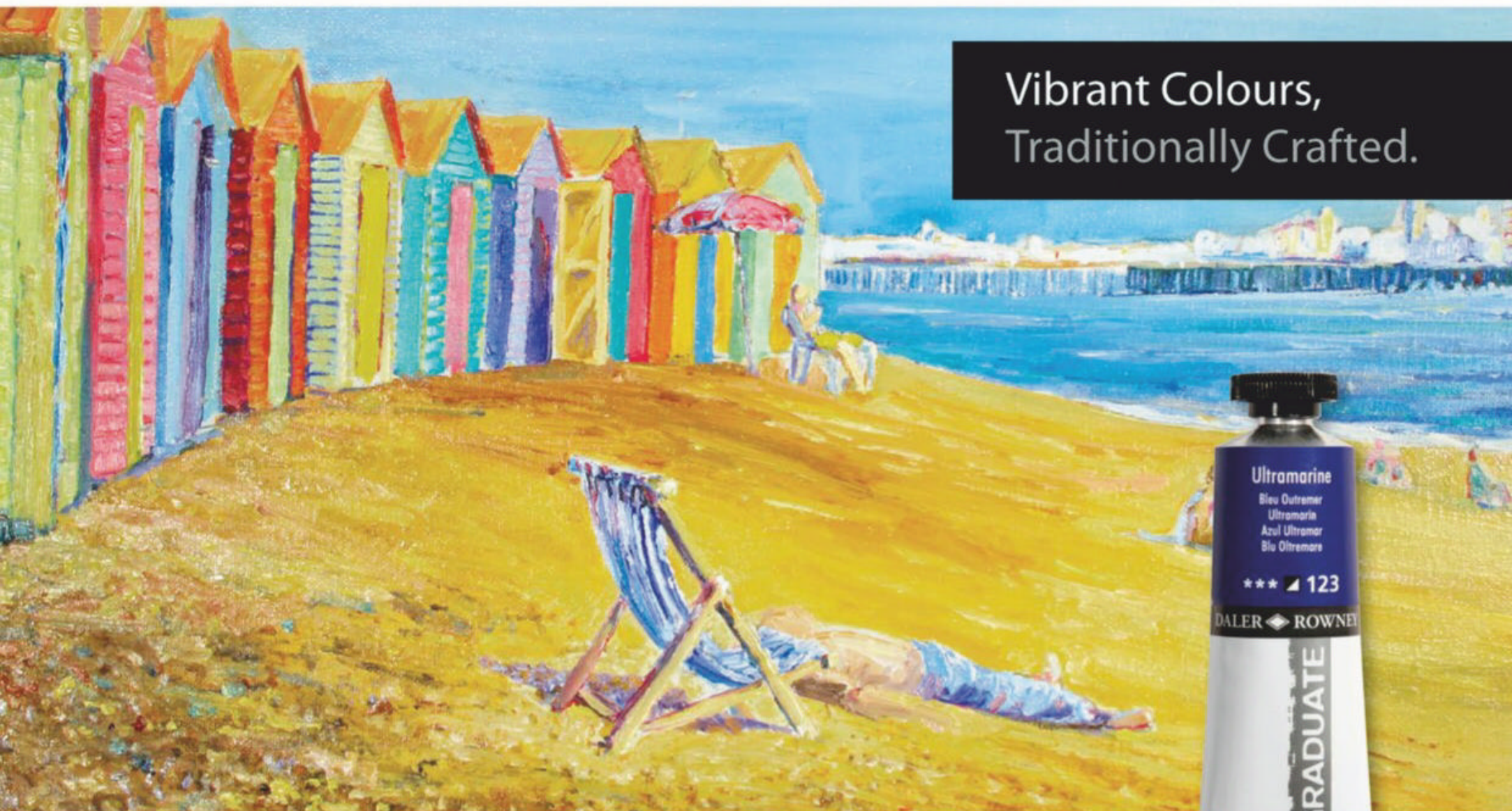
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Brush Strokes

“...the three processes that each paintbrush has that affect the marks that it makes... the amount of paint the brush is holding, the amount of pressure you apply, and the amount of medium that you add.

I've been doing a lot of workshops lately - and there seems to be a universal skill that needs to be developed (in my opinion!). It doesn't matter where I go, or what I do, this seems to be the thing that many people struggle with more than anything else. I know I promised to do a painting using no paintbrushes, and just random objects to push the paint around. However - these articles are all about you, and not about me indulging my painting fantasies, rather than contribute to your needs (does that get me out of painting an image without paintbrushes?). So, let's investigate. A single paintbrush has possibly millions and millions of possible applications. I've discussed before about the three processes that each paintbrush has that affect the marks that it makes. Just to recap,

those are: the amount of paint the brush is holding, the amount of pressure you apply, and the amount of medium that you add.

Groundhog Day, I know. But again, these three things will affect the marks every paintbrush makes. And yes, it does seem very obvious. Understanding it on a deep level will absolutely transform your painting abilities. We're specifically going to look at two of these processes in this article. These two processes will address one of the major problems that seems to surface in every workshop. This problem, and I can't believe that I'm the one saying it, is subtlety. This is coming from a man who is barely able to walk through a doorway without hitting one of his shoulders on the jambs. In life, I'm generally not subtle. When painting however...?

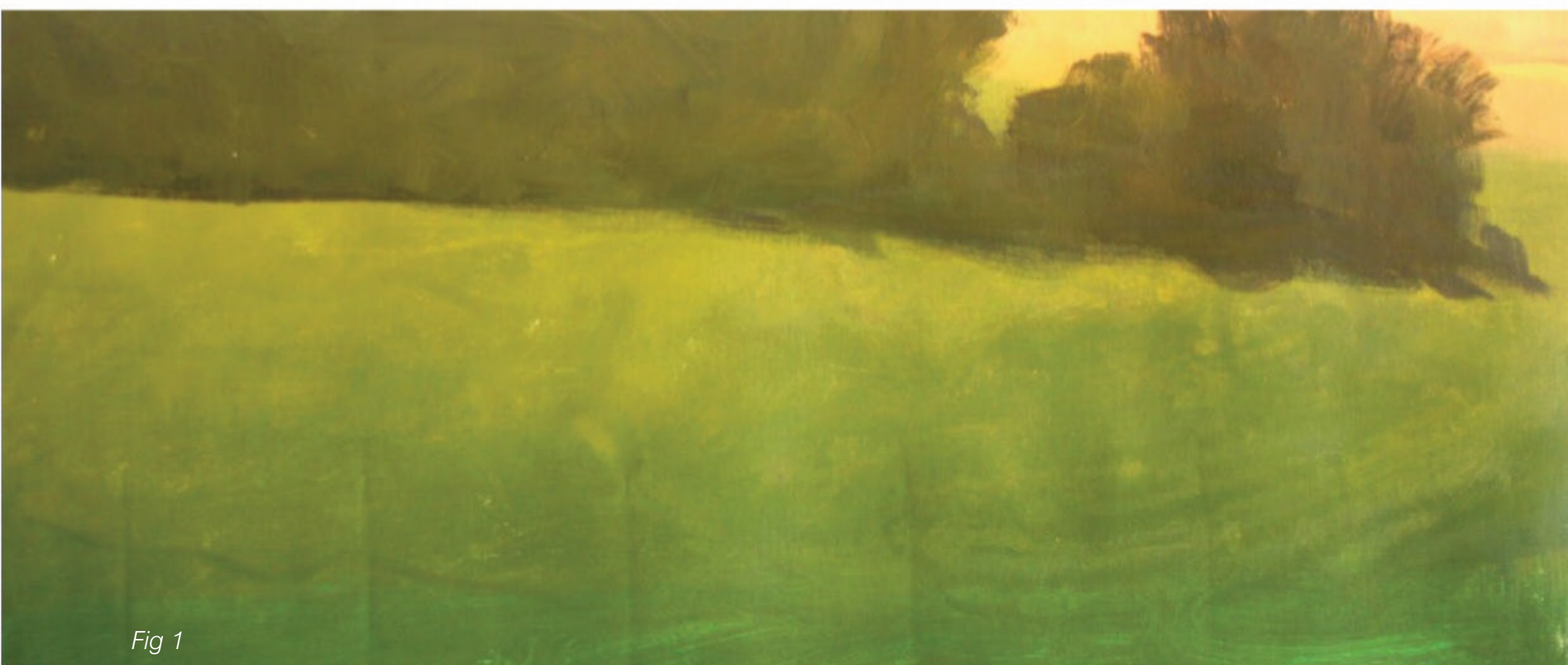


Fig 1

Most people are able to scoop up a large quantity of paint with a brush, and smear it on the surface without a hassle. And of course there definitely can be some nuances and subtlety involved in that process. The problem arises when people require a more delicate touch with their brush, both in application and smaller quantities of paint. They struggle. This is the area that this article is about.

We will look at a few processes that will support you developing this subtlety. I'll also suggest some tips that will definitely help.

Take grass for example. One of my favourite things to paint is sunlight filtering through and flicking along the tips of the long grass. It looks spectacular, and is a really fun thing to paint. BUT... painting this requires using the paintbrush in very different ways. The first way is to slam colour down. In other words, scoop up large amounts of paint, and block in the overall colour with some suggestion of tone. (Fig 1)

Pretty straightforward. The next step though, is where it becomes more difficult. We need to build up the illusion of depth and dimension in the grass. Grab the same paintbrush, and for me this would be a flat or a chisel roughly 2cm wide (or bigger for bigger paintings), pick up a colour that's tonally paler than the background colour, and remove a large amount of the paint from the brush. It's very difficult to explain the correct quantity of paint to have on your paintbrush, and really only testing on a surface first will tell you. Remembering of course, that different surfaces will be marked in different ways, try and make your experimental mark on a surface that is similar to the

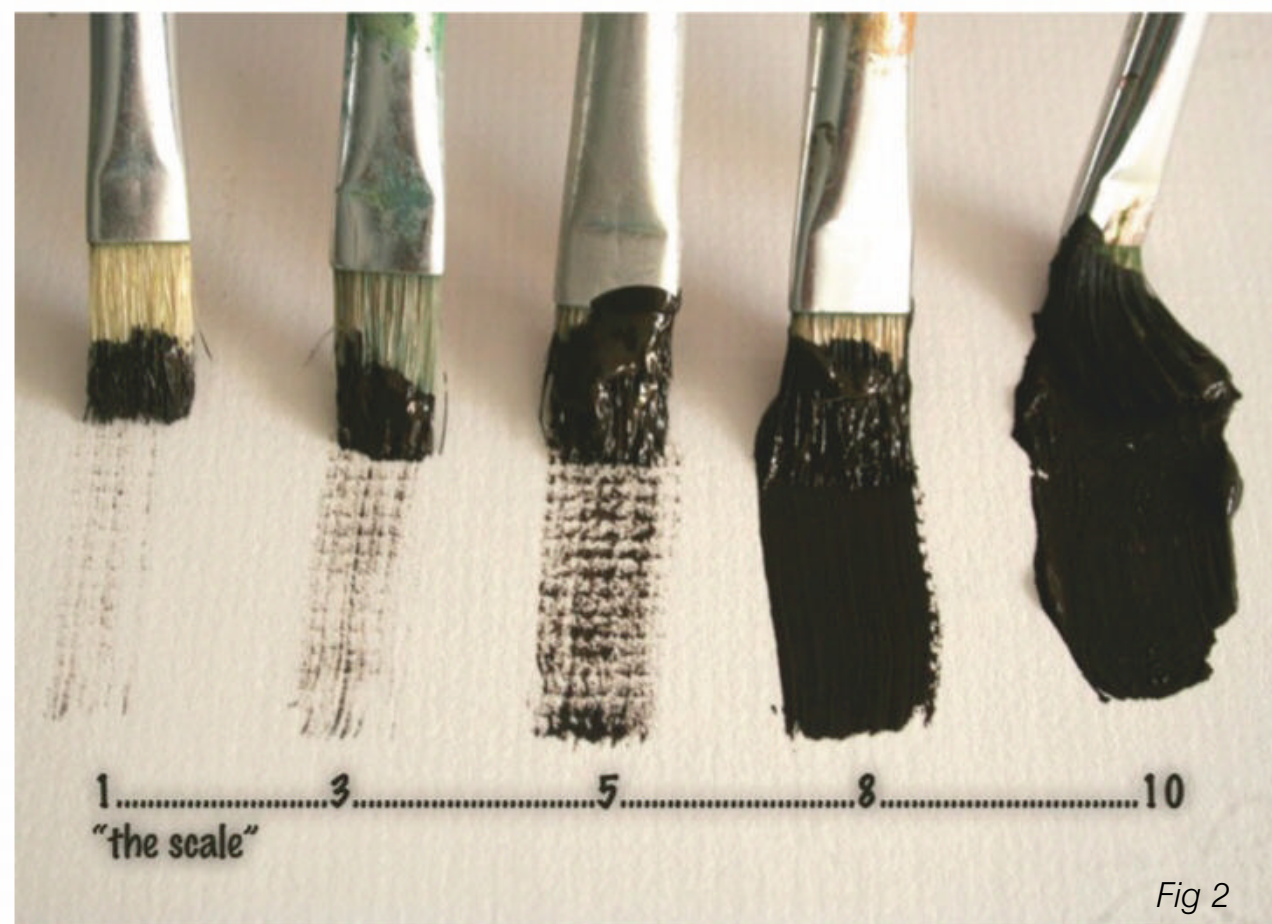


Fig 2

one you are actually painting on. For the purposes of this exercise, we're going to look at a method of "grading" both the amount of paint the brush holds, and the pressure you apply. We'll use a scale of 1-10, 10 being the most, 1 being the least, of both pressure and the amount of paint the brush holds. The background we just laid down would be a 10 in the paint applied and a 9 in the pressure used to apply it. The bristles will be loaded with paint and bent on your painting surface (but not splayed. A splayed brush would be a 10). See Fig 2.

Now is where we use that nasty word subtlety. Let's imagine that we have reduced the amount of paint to 5, and the amount of pressure to 5. In other words, use approximately half of the paint and use half the pressure of your previous layer. As the 5 suggests, you'll be using a much gentler application with your brush, and probably only using the tip of the bristles. Because this is quite a gentle application, it may require building up the layers in increments, which in itself is actually a good thing. (Fig 3 and 4))

This process is repeated, till eventually we are just recreating the very highlights on the tips of the grass, so that the pressure applied would be a 1, ie barely measurable. The amount of paint may

"The problem arises when people require a more delicate touch with their brush, both in application and smaller quantities of paint. They struggle. This is the area that this article is about."

Fig 1 Grass tips

Fig 2 Pressure scale



not necessarily be a 1. The image you're painting will dictate this.

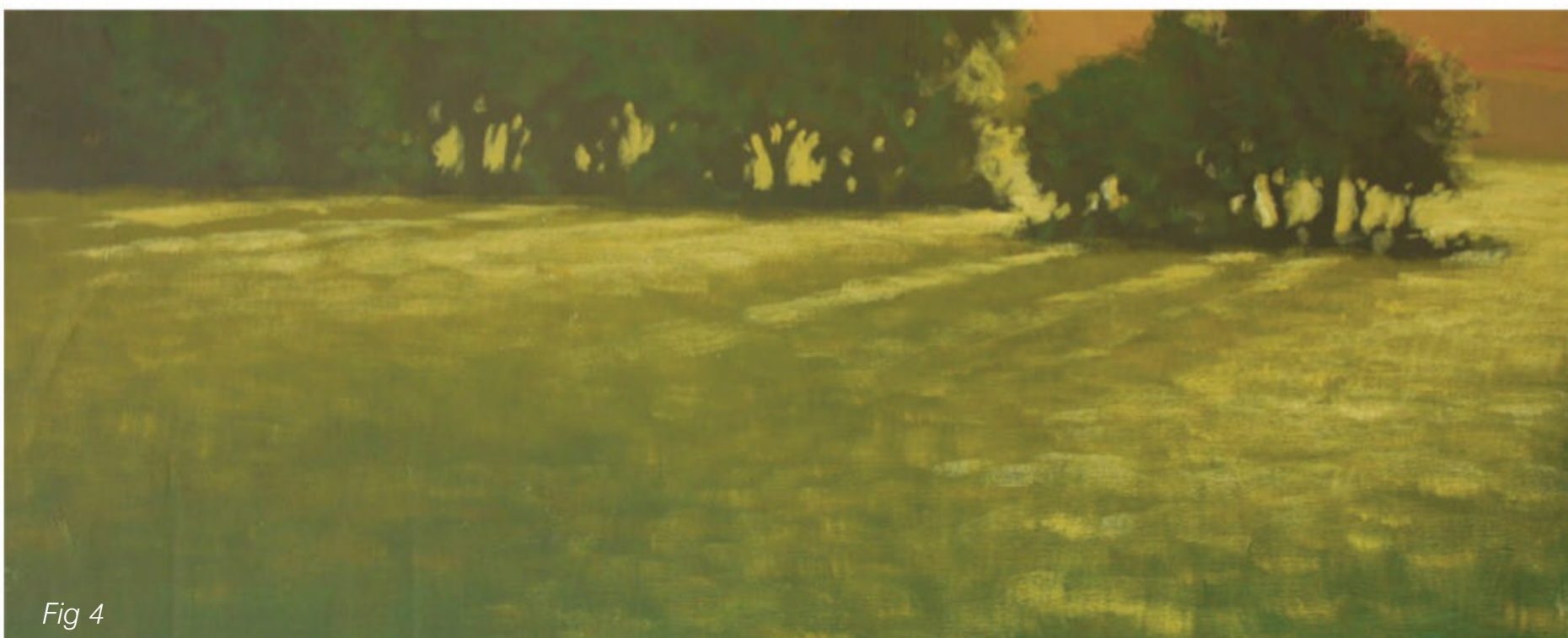
All of these are approximations. Lots of paintings will require different variations/ combinations of the above pressure applied and amount of paint held on your brush. Arguably though, the pressure applied is the more important skill to develop. Within reason you can have too much paint on your brush, but a very delicate touch will allow you to get away with it. This truly is one of the most difficult things to master as a painter. Being instinctively able to know how much pressure to apply, and of course being able to apply the most minuscule amount of pressure, is a

skill that can not only transform your paintings, but that takes so much suffering out of the process. Practise, practise, practise. I'm a firm believer in allowing the paintbrush to do the work. Practise will allow that to happen.

Here's some tips that will also help:

1. Always have a blank canvas (or a spare canvas) somewhere handy (or a large palette) so that you can apply your brush to something, prior to placing it on the surface of your 'actual' painting. Without doing this, it's far too easy to apply too much paint, or alternatively, too much pressure somewhere that you don't want. This might seem a little

Fig 3 Grass tips 2
Fig 4 Grass tips 3



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Fig 5



Fig 6

tedious at first, but I promise you, it will save you so much time in the long run. There's always the chance you could create some masterful abstraction that The Louvre purchases from you. I have to say also, that after a while the strategy becomes second nature, and often you're not even aware you've touched your brush on something to prepare it. Eventually you can apply the paint without having done that at all, because you'll have developed a "feel" for the amount of paint on your brush, and how hard you need to apply it. This takes time. As you can see, I use my easel as my testing surface quite subconsciously. TIP: Make sure whatever surface you are testing it on is dry! (Fig 5)

2. There are areas in a painting often where a colour can be used, but it's intensity diminishes as it recedes into the distance. A very effective technique is to load your brush with the appropriate amount of pigment to make the foreground "work".

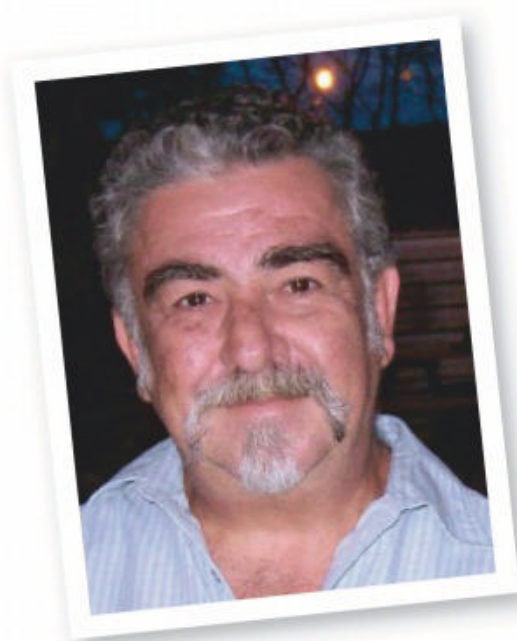
Using the above concepts, as the paint diminishes on your brush, you work into the background, creating the illusion of distance. As more of the paint comes off the brush, and you use less pressure, the marks become less intense, and this therefore creates the illusion of depth. This works wonderfully when painting underwater scenes, for example, (see our video log "Coral Reef - Underneath" at <http://www.explore-acrylic-painting.com/how-topaint-tropical-water-vlog1.html>) and details on mountains in the distance, tree branches further away, etc etc. (Fig 6)

For those of you who'd like a little more information on this topic, make sure you explore our page on brush technique at <http://www.explore-acrylic-painting.com/brush-technique.html> While we've used this process specifically in this article for painting grass, the same technique can be used in a myriad of ways. Let's look at some more of these in the next article.

"Always have a blank canvas (or a spare canvas) somewhere handy (or a large palette) so that you can apply your brush to something, prior to placing it on the surface of your 'actual' painting."

Fig 5 Brush on easel

Fig 6 Coral reef



Transferring Your Image

by Kevin N Rogers

We have all been hit with the moral issue of tracing an image onto our paper or canvas and whether it is called 'cheating'. Well we have all grown up now and do not poke as many fingers as we would have when we were kids "Cheater, cheater, you traced that nyah nyah nyah" ... thank goodness we have grown up because I do not want to type that again!

In this day and age the competition in the art world is intense making the tools of the trade the defining factor in which art has that special X factor. To me the basics of transferring your image to paper/canvas are paramount ... composition, tone, balance, colour. In order to get these

exactly as portrayed in your reference photo I have recently been using a Digital Tracer...and they are fantastic.

My pick of the litter is made by Artograph (www.artograph.com) and the model I found to be very suited to cover all my needs is the Artograph LED300 Digital Art Projector. I have been using it for the past three months and have found it to be a wonderful tool, and I wonder how I ever got along without it in the past. It not only projects images but it also plays movies and has an audio out facility. It has HDMI, USB, RGB and AVI inputs with a headphone audio out socket. It comes with a remote control which is very handy. You can mount the LED300 on a flat surface but what I have done is mount it on a tripod which I prefer, as you can move it around easier. The LED300 also has the Kensington Security System available for it as well.

The LED300 is a compact little projector that packs a huge punch whether you work in colour or black and white. I was amazed by how bright the projection capabilities of the lens was ... even in the brightest of lights in my studio it still projected a good distance and kept its colour and detail throughout. It has a 1280 x 800 (WXGA) resolution for super sharp imaging at a ratio of 16:10. From a distance of 3 metres the projector displays an image onto a canvas the diagonal size of 2.54 metres ...not bad at all.

One of my favourite features is the 'Keystone' controls. At first I didn't know what that meant but basically it means that if your projected image is trapezoid in appearance then you can adjust it by using the Keystone buttons on the remote which has a

Fig 1: A very clear projector that does not loose detail over distance

Fig 2: Projecting image onto Art Spectrum watercolour paper.

Fig 3: Drawing the outline onto sheet with projected image.

Fig 4: Finished watercolour with exact composition as photo



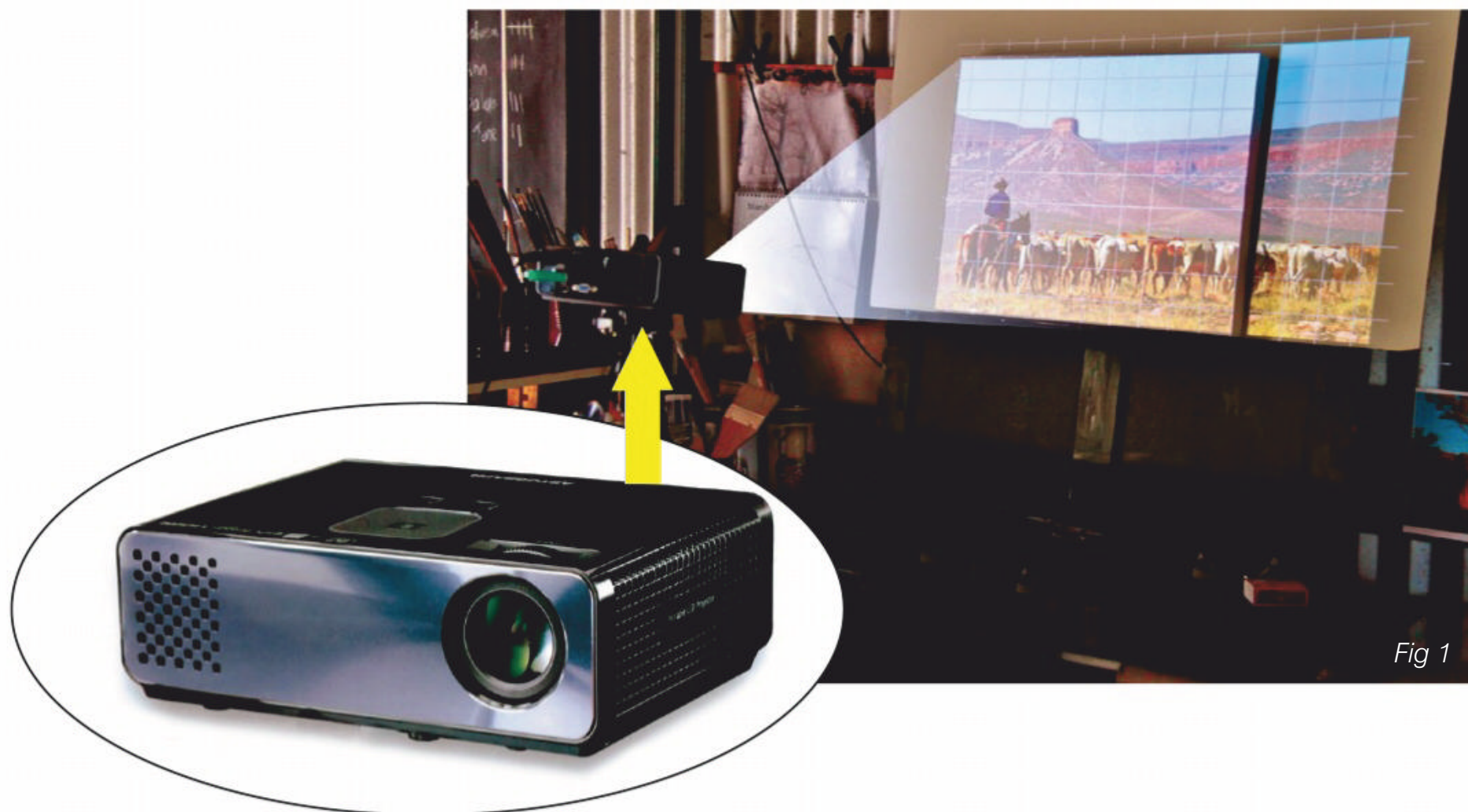


Fig 1

range of 6 metres. This expands or shrinks the top or bottom of the image so it squares up neatly on your paper or canvas saving you jiggling the projector to straighten your image.

If you do not want to project a photo onto your work at all then the projector once again comes to your aid with a choice of 18 different projectable grids for easy and detailed image composition. Never fiddle with perspectives again with this little beauty just turn the projector onto your work and you automatically have a horizon line and a choice of perspective grids to compliment it.

They are compatible with smart phones, tablets, digital cameras and pads as well. There is even an adaptor which accepts SD cards via the USB input...they have really

thought of everything. There is a list of optional extras including ceiling mounting brackets, screens, and even hard carry cases.

As I mentioned earlier, the LED300 is a compact little unit measuring only 5.4cm in height, 16cm wide, 11.95cm long and only weighs 780gms...now that is compact considering the arsenal it carries.

Now down to the practicalities. Here are a couple of projects I did with the Artograph LED300.

I have no hesitation in using my LED300 Artograph digital projector as I find it saves me time printing out a larger photograph onto photo paper hence saving me printing costs and time...all I do now is transfer the image onto a thumb drive and bung it in the back of my

“If you do not want to project a photo onto your work at all then the projector once again comes to your aid with a choice of 18 different projectable grids for easy and detailed image composition.”



Fig 2



Fig 3

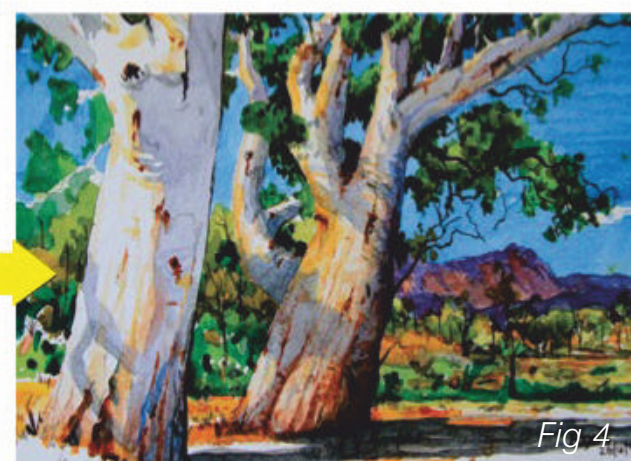


Fig 4

“So if you are worried or have qualms about being a ‘Cheater’, then throw your arms in the air without a worry because I can guarantee there are thousands of artists out there ‘Cheating’ and not admitting it.”

Fig 5: Original photograph of Kiama in New South Wales.

Fig 6: Finished watercolour showing exact composition.



project and voila...instant image ready for drawing and painting.

So if you are worried or have qualms about being a ‘Cheater’, then throw your arms in the air without a worry because I can guarantee there are thousands of artists out there ‘Cheating’ and not admitting it. It does not matter how the drawing

goes onto the canvas it is the tone, colour, composition and personal technique that makes a good artwork.

So there you have it, make your life easier and get out there and trace as it will save you time and money, especially on erasers! Cheers.

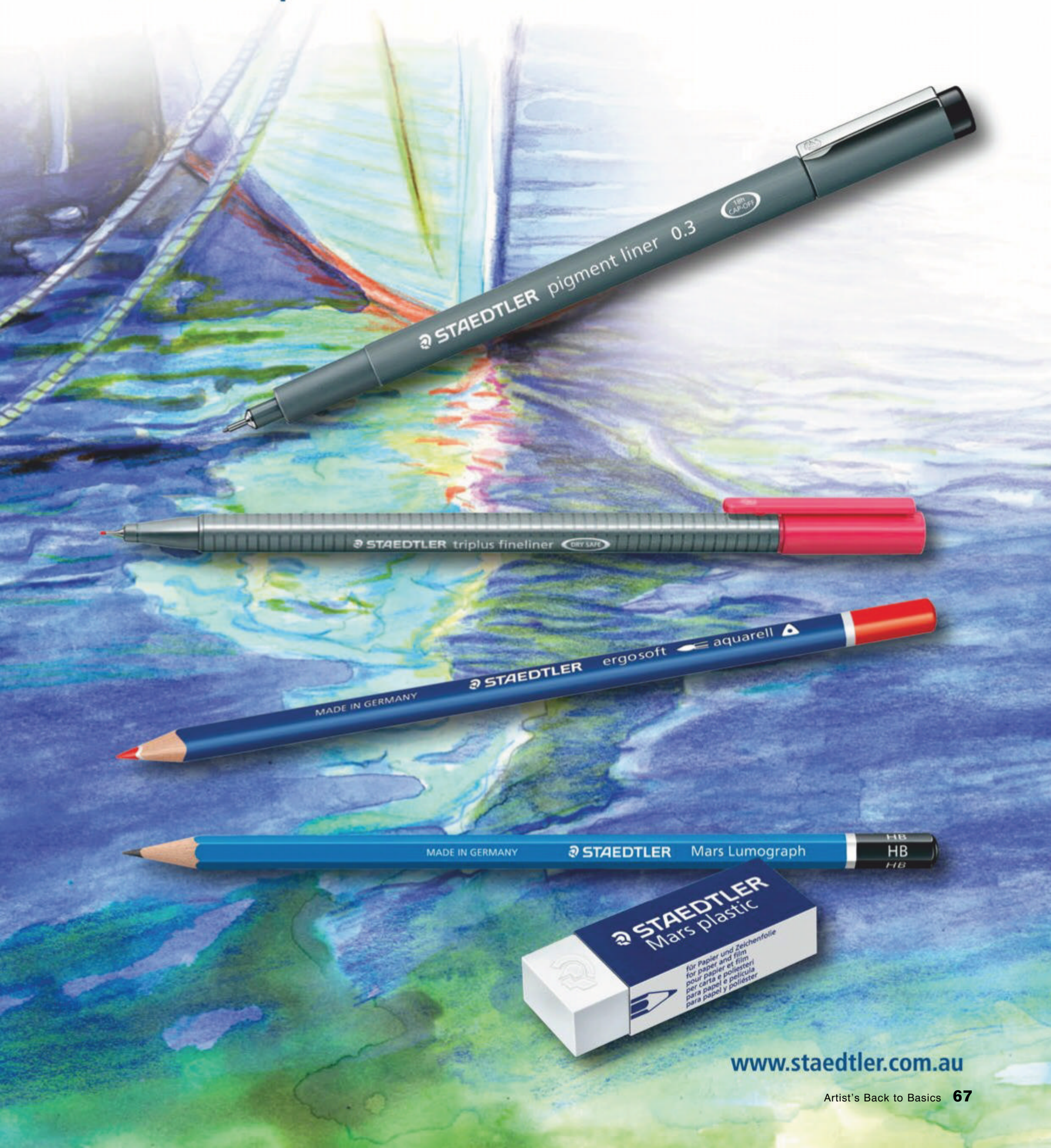
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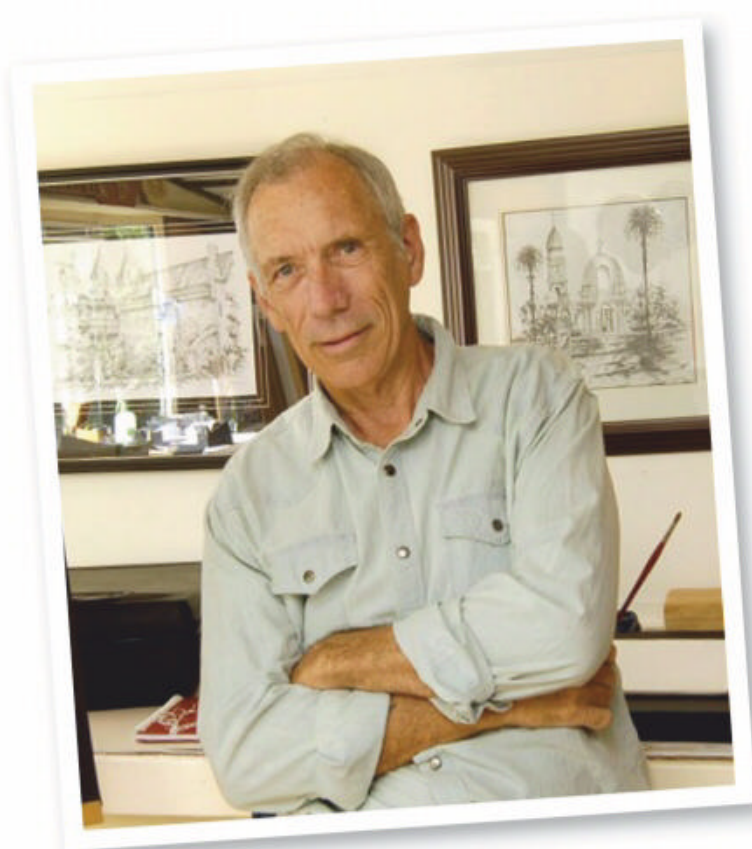
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All the Rivers Run

By Derek L Newton

Hello, I've just proved to myself how isolated and cocooned I'd become working from my home studio, often meeting but rarely engaging on a working level with other artists, or noting their approach. It seems we all have our pet likes and dislikes when it comes to art, and the way we set about painting and drawing, I only use these brushes, this type of paint and paper, sound familiar? So heading off recently to paint in the Flinders Ranges in South Australia with a group of artists I'd never met before, I became very interested

in their approach, all 12 had different easels, small telescopic photographers type, traditional wood and metal tripods, brushes and paint were similar but often resulted in very different finished work while painting the same subject. Hallo this is my first article writing the teacher's pet feature and I thought I'd share some of my experiences painting plein air in the beautiful ranges and valleys of South Australia in the hope it might inspire you to, to venture out from your art classes, throw caution to the wind, and work in the great outdoors.

Fig 1: Watercolour of Flinders Ranges

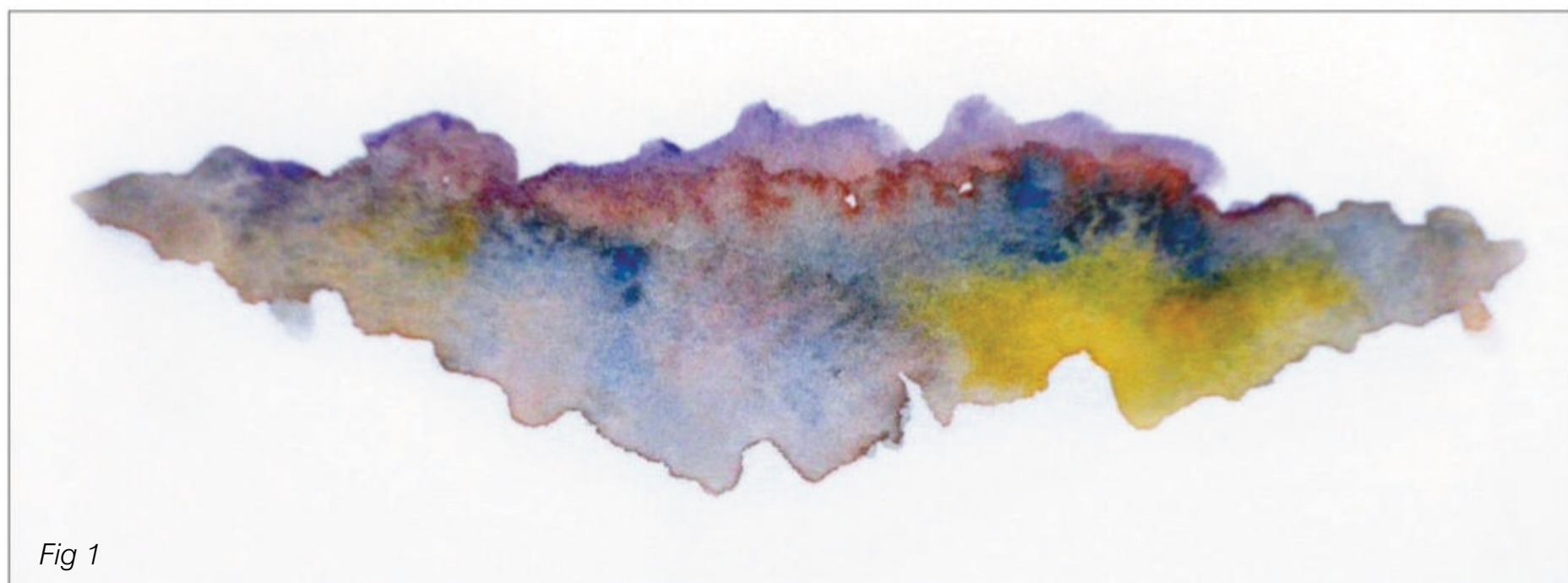


Fig 1



Fig 2



Fig 3

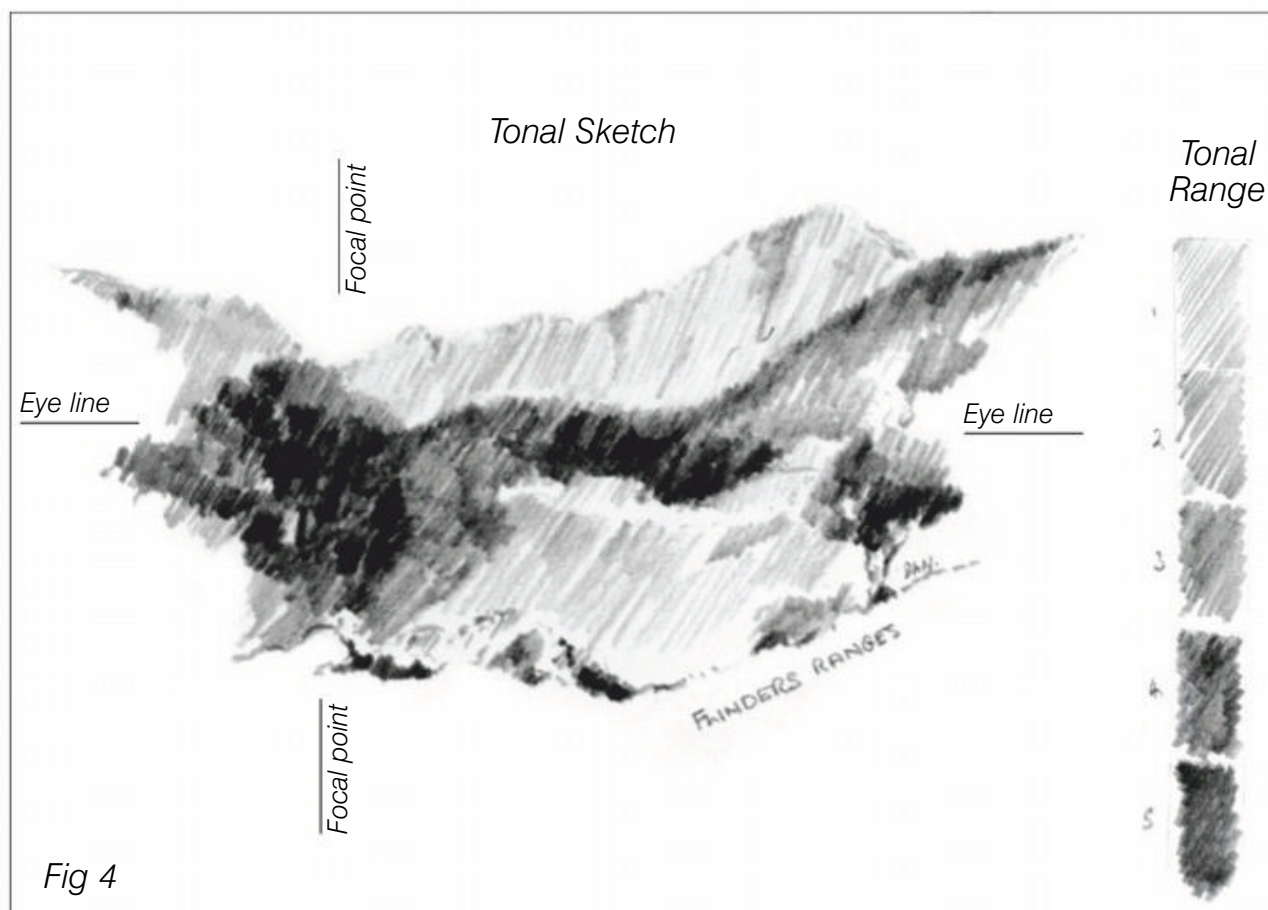
A Blank Sheet of Paper

You have probably read about writer's block, where they sit unable to put words on paper thoughts jumping in and out of their minds but struggling to shuffle them into any tangible sentences, artists can have similar experiences waiting for that green light to flash in their minds and something says paint me, heading into the Flinders Ranges myself and the other artists, most like me found themselves completely out of their comfort zones, awed by the intimidating and over whelming grandeur before us, the ranges natural beauty thousands of years in the making, challenged and beguiled us, only eclipsed momentarily as a pair of wedge tails hung in the sky over our heads, the red hues and soft shadows cast by the ranges have appealed to many visiting artists over the years probably the most famous Hans Heysen who loved the area, and made many visits. Most of us were used to our comfortable studios, controlled personal space and confronted by this majesty sat mesmerized, the blank water colour paper taped ready to our backing boards resting on our easels, testament to our intimidation.

Don't Panic

Having gone to all the trouble and cost of visiting areas like the Flinders, the last thing you would want to do is return home with a blank sketch pad, don't panic, even the more experienced artists go through this stage, almost anywhere you look there's a painting it's just your not seeing it, we all have this problem, come back a few days later and sit in the same spot and everything has changed and you can't wait to get started, but you can't do that, it has to be today, "so it's Back to Basics," set yourself up, get comfortable, everything at hand, "basic number one" find your eye level, find something directly in front of you at your eye level that will remain constant, may be a branch of a tree, top of a rock, anything as long as it won't move, it will do, now where will this point be on your painting, could be at any height but is unlikely to be in the middle of the paper, decide what you want below the line and above the line, having decided this draw a light pencil line right across the paper at your eye level, this is the basis of all good drawing and painting and everything will relate back to this line, and your blank paper has a line on

Fig 2: Photo of Flinders Ranges
Fig 3: Drawing of Keith Lamport



start by lightly drawing in the basic forms major shapes outline trees, puddles, tracks, etc., and you have the bones of your painting in place.

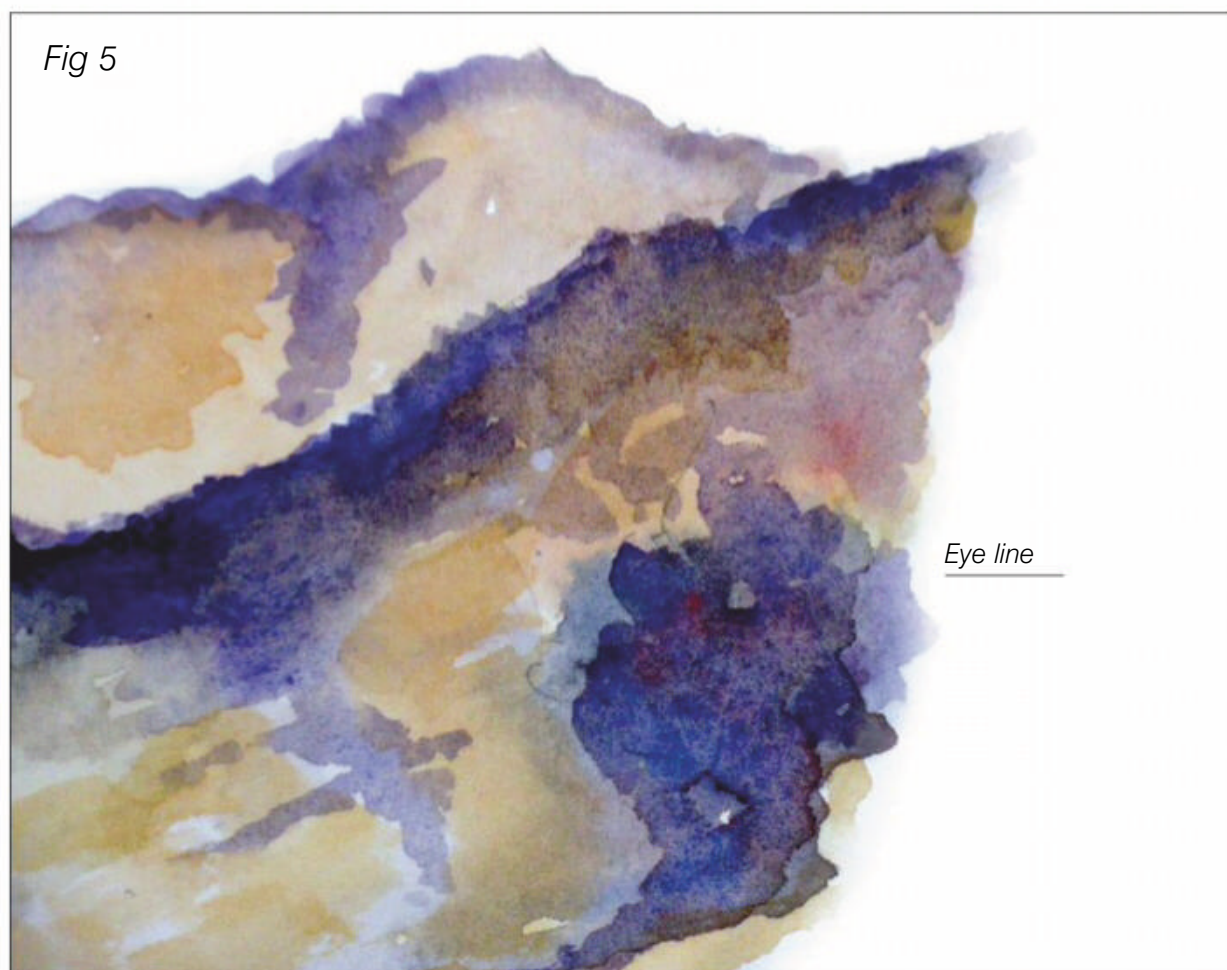
Tone Tone Tone

(See Fig 4)

Forget the colour, it's not important, break the scene down into Tone working from the lightest ,Tone 1 to the darkest Tone 5 squint your eyes to do this, I often do a thumb nail tonal sketch before I paint, as tone is key to all successful painting, colour is far less important than the tone, now with your eye line and center line in place, major shapes lightly drawn in, "let the rivers run" don't mix the life out of your paint, better to just dip into 2 or 3 colour on your brush, paint directly onto the paper and let the colours blend together you don't need to paint it, let the merging colour paint for you, try this on a scrap of paper dip into a blue, red, and yellow in the one motion, lightly wash onto the paper to see what a wonderful effect you get, leave it alone, just let the colours fuse on their own, carry on using this method concentrating on the tones and let your colours and painting emerge. (See Fig 5)

it, now what drew you to sit there must be something caught your attention could be a tree, interesting rock, track leading out of sight make this your center of interest, again this is unlikely to be in the center having decided on this point draw another line from top to bottom of the paper and "what" your painting will be built around these lines,

Fig 4 Tonal sketch & tonal range
Fig 5 Eye line watercolour



Inspiration

They say you're never too old to learn, and after my trip to the Flinders range I've come to appreciate the old saying , there were 12 of us, artists of different skill levels and expectations on this trip all with one common interest art, having retired recently I'm already feeling the aches and pains that creep up on you, not to mention eye sight, hearing etc, so let me now introduce to you Percy Waters, seems he's just a boy,



Fig 6



Fig 7

for at 94 Percy was involved with every painting session during the 12 days we were in South Australia, all the ladies fussed around him, the local newspaper came out and interviewed him, he was total unfazed by all the fuss, so next time you're looking at your blank sheet of paper, look at this

photo of him (Fig 7) standing in the doorway of an old cottage we pulled over to look at on our way to the Clare Valley and be inspired, and the photo I took looking over his shoulder while he painted some old shops, best wishes Percy, and to you all. P.S. don't forget that eye line. (Fig 6).

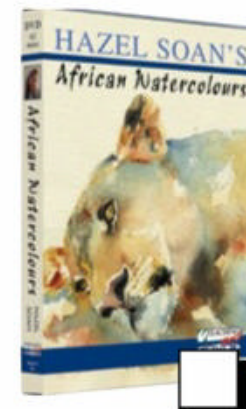
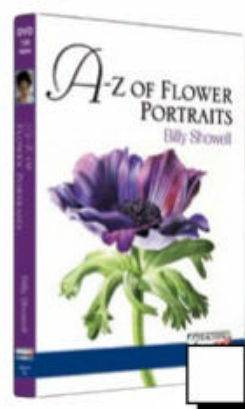


Fig 8

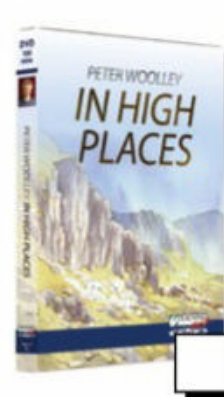
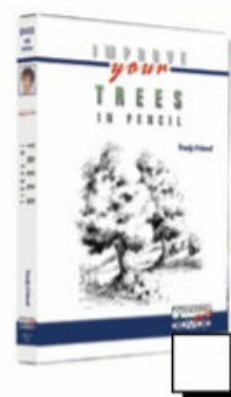
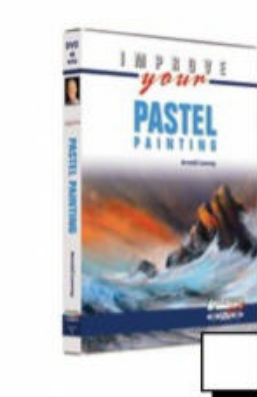
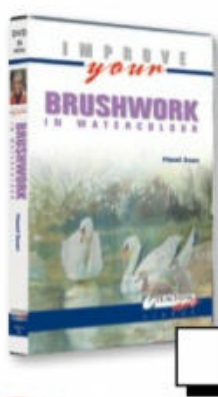
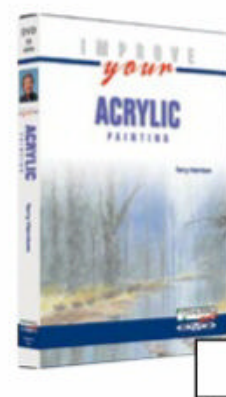
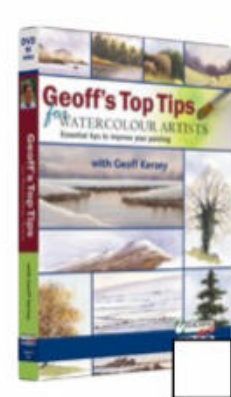
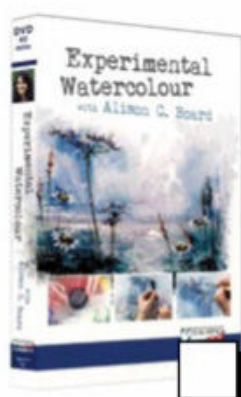
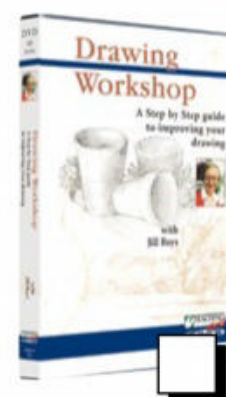
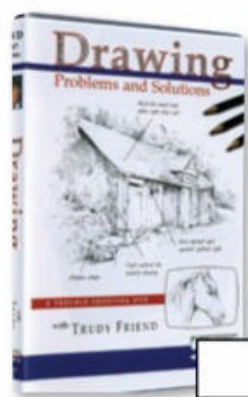
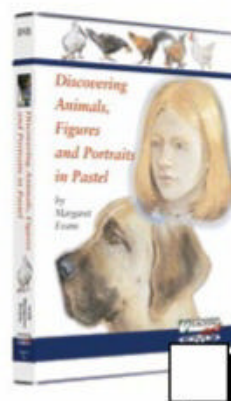
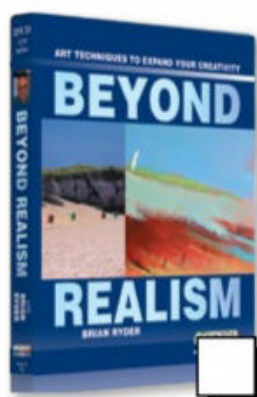
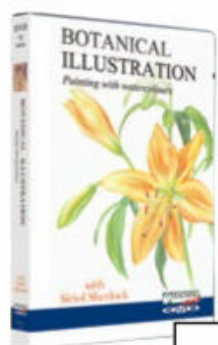
Left: Journeys end untill next time - watercolour of Hans Heyson's studio.

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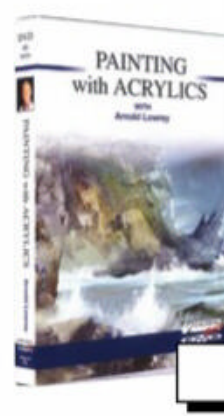
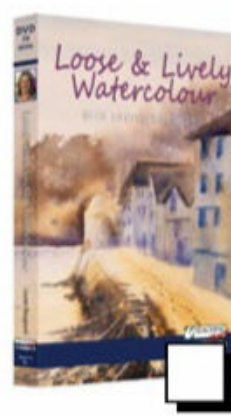
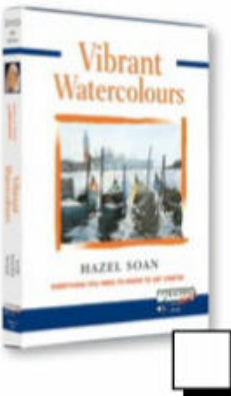
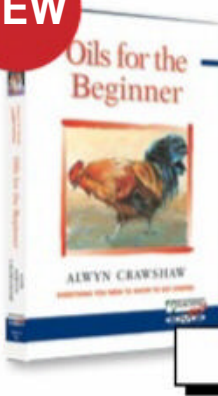
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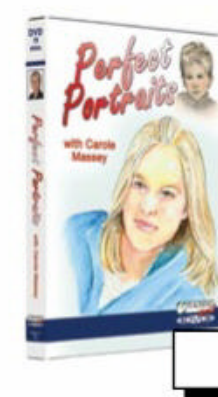
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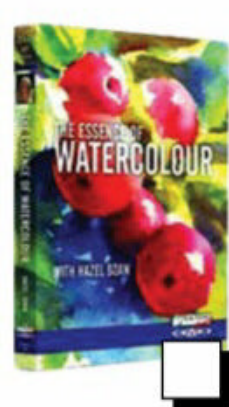
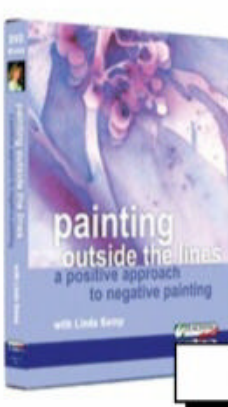
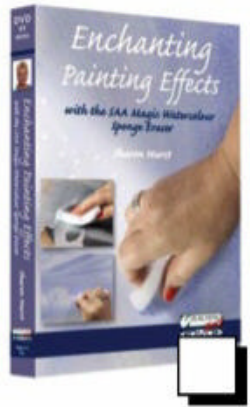
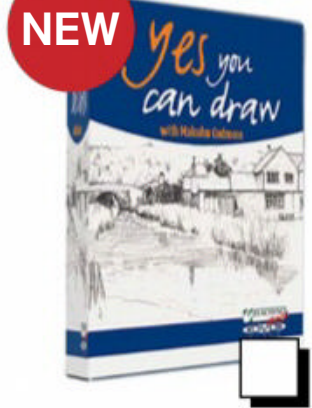
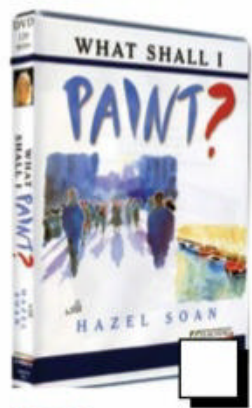
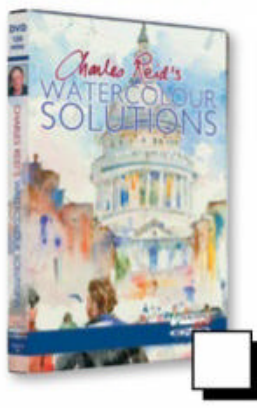
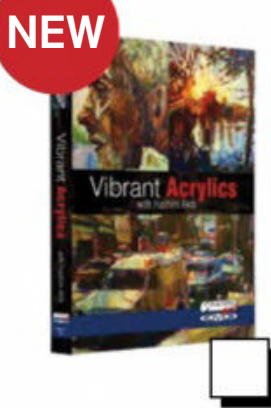
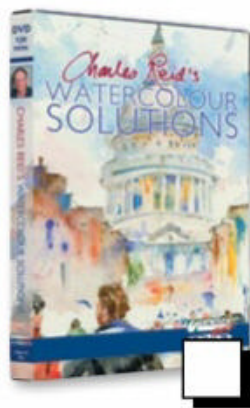
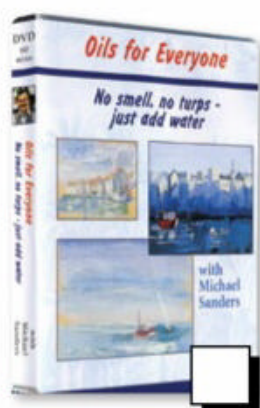
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